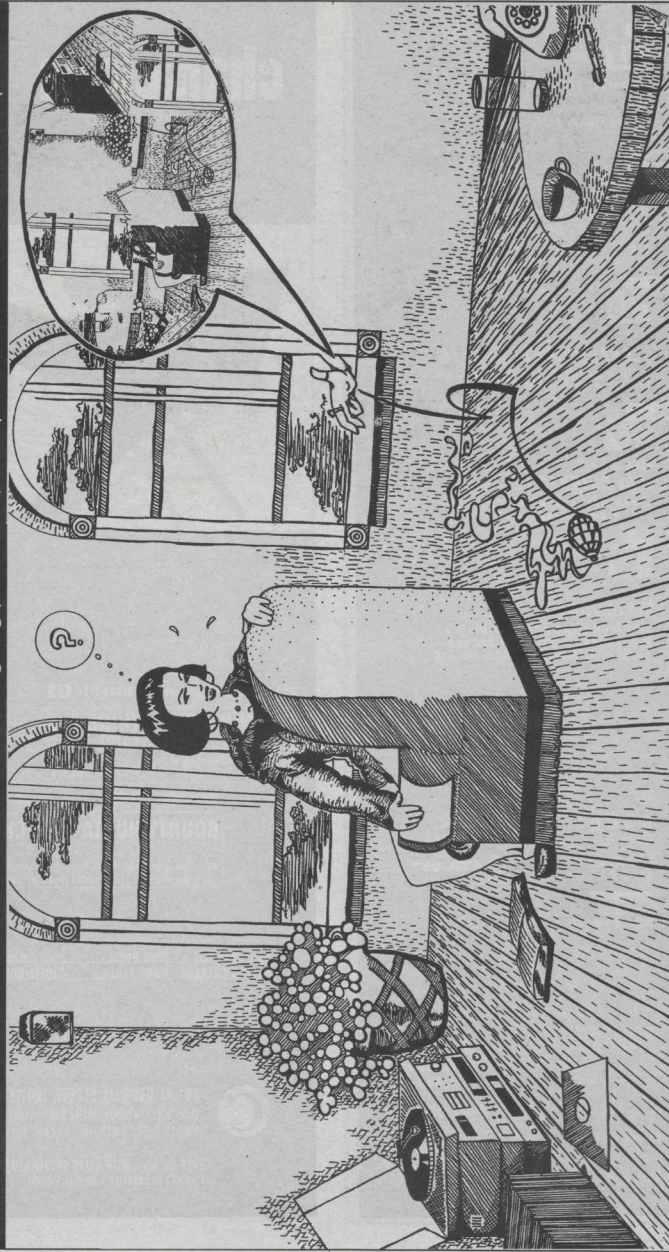


DISCORDER

March 1998

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DISCORDER

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Looking Back ...



March 1987

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COVER

LOCAL ARTIST THEA METCALFE PROVIDES THE FRONT PAGE OF OUR ISSUE CELEBRATING INTERNATIONAL WOMEN'S DAY. ENJOY ...

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NEKO CASE and the SADIES
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Weeping Tile STARFISH ROOM
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all ages

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with special guests
richard's on richards
mystery machine
march 19

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saturday, march 21
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plus special guests
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BIG WRECK
with guests NICKELBACK
FRIDAY MARCH 20
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ron sexsmith
with guest Bob Kemmis
SATURDAY MARCH 21
STARFISH ROOM
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CHUMBAWAMBA
MARCH 23
THE RAGE
WITH SPECIAL GUESTS
3

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vancouver special

by Janis McKenzie

BIG YELLOW TAXI A Far Fetched Tale (BYT)

Okay, so there's this band, originally from Victoria, that plays a kind of eclectic, quirky folk-country-blues-roots type music, with mostly female vocals and sometimes cello and the occasional funky bass line, and they're named after a **Joni Mitchell** song. I confess that a description like this would usually make a pop-biased person like me run in the opposite direction and, in fact, even though **Big Yellow Taxi** has been together for around

four years and this is their second CD, that might explain why I haven't actually heard them until now. But I also have to confess that I quite enjoy *A Far Fetched Tale*.

The tracks that stick with me draw from traditions ranging from "Scarborough Fair" era English folk songs to old American blues and hillbilly, with lyrics that are set firmly in late 20th century urban (but likely dispossessed) society. And Jeanne Talmie's singing, while every bit as pure and true as Joni's, has a big, thick, breathy quality that's

much more versatile and, well, interesting than the relentlessly high-pitched soprano Joni Mitchell records that were played in my childhood home. My favourite song here is the catchy bluesy bonus track, "Mom Dad," although there are several that are tied for a close second.

See them live at the **Gate** on Friday, March 13th and at the **Railway Club** on Saturday, April 11th.

GAZE Mitsumeru (K)

A couple of years ago these

lo-fi posters put out a charming 7" EP with a hand-decorated sleeve that has been shedding sequins all over my house ever since. I loved that sleeve and the record too: four sweet-sour, funny-sad, catchy songs that quickly developed skips and scratches from excessive play on my croppy turntable. (Some of these songs — although not my favourite, "Glad We're Pals" — as well as some others that have appeared on older recordings, pop up again on *Mitsumeru*, like "Jellybean," "400 A.D.," "Preppy Villain," and "Peeking Shows His Ignorance.")

Since that first record, **Gaze** has made a few

changes and now original members **Miko Hoffman** and **Megan Mallett** are joined on drums by the multitalented **Rose Melberg** (justly famed for singing, songwriting, and playing guitar with **Tiger Trap**, **The Softies**, **Go Sailor**, and others). Yes, that means they're an all-female three-piece and that, as well as the lo-fi sound, and the fact that **Rose** is married to **Mint Records** honcho **Bill Baker**, is going to lead to a lot of comparisons to **Vancouver's** dear departed **cub**. But while **cub** was famous for singing fun and well-crafted pop song (okay, and tossing candy to their live audiences), **Gaze's** songs seem

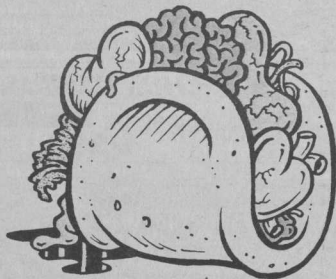
almost to avoid rhymes and include lyrics as direct as, "You are a loser, you are a jerk." At the same time, **Miko's** voice in particular has become sweeter and more confident since the early recordings, and perhaps this has something to do with the addition of **Rose's** the newer songs are more melodic, dreamy, and layered with harmonies.

The verdict? I like **Gaze** more than ever, but then again I'm a sucker for sweet girl vocals, simple pop songs, and lyrics with a twist.

See them live at the **Starfish Room** on Thursday, March 5 with **The Beans** and **Storm & Stress**.

Bleached and Palling

by Ted Dave



ORGAN DONAIR

Ted Davey

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Radio Inter view

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closed caption radio



Who are you (names, ages, instruments played, birthplace)?

The components of Closed Caption Radio are: High Frequency Treble Control, Low End Modulation, Solder Iron, Battery.

Being biomechanical by nature, we assume an immense responsibility. Having been cursed with immortality, our purpose is to combat any forces which threaten to obstruct the inevitable amalgamation of man and machine.

First off, have you played any gigs for the deaf recently?

We were commissioned by the Canadian government to take part in an experiment involving loud music and about a dozen stenographers. The experiment was a moderate success.

Have you gotten into any fights with the other 'radio' band in Vancouver — Denny's New Radio?

Being part of a larger agenda, i.e. encouraging the proliferation of automatic organisms, mortal disputes are not in our curriculum.

Pick a book that best describes you.

Brave New World.

What have you learnt from your recent overseas tour with The Butthole Surfers?

H.F.T.C.: Our equipment endorsements were paltry in comparison.

B.: I couldn't walk for a week.

L.E.M.: 220v.

S.J.: Last time I lug an American-made juicer overseas.

How would you describe yourself to kids in the scene who haven't heard of you?

We have been branded by the press as a high intensity, post-punk outfit with dissonant lean-

ings. We've also been described as 'noise-rock' or 'math-rock'. However, our shows equally consist of textural passages and brooding experiments.

Have you played any all-ages gigs?

No, but if anyone would like to book an all ages show with Closed Caption Radio, contact us.

What's in your pockets right now?

B.: A short-wave radio rotary dial and a quarter-loaf of pumpnickel.

S.J.: A whole ham.

L.E.M.: A Dictaphone, a megaphone, *The Painted Bird* and the love letters of my life.

H.F.T.C.: The beta version of *Pure Formality*, a Polaroid of Quentin Tarantino's jackass smile (a reminder of the roughish vanity of man), a crumpled recording contract from the David Geffen Company (unsigned) and the entire 3 Mile Pilot cartography in my breast pocket (close to my heart).

Off the top of your head, what's your definition of 'organdy'?

It's a sheer, stiffened muslin, we're certain.

Anything else to add?

In order to destabilize the growing movement to keep machine and man divided, we must broadcast and expose man and his damaging neuroses which threaten to render our future obsolete.

Discography:

Stratosphere three-song demo (unavailable). *Stereotyping 45 Words Per Minute* seven-song cassette-EP. *Divine Industries Volume One* compilation "Benevolence." *Slang X Generator* forthcoming CD (available at end of February).

Contact:

Jason 604.738.6051 or Shane 604.254.3058.

reserve 34



Who are you (names, ages, instruments played)?

Lucas Drummond
M c Fadden
Gummesson, drums
and Johnny fast track,
16; Jarod Michael

Moschenross, bass and the symbolic butterfly, 18; Sky Stardom Tait, guitarist, reader and poet, 16; Matthew Simon Smith, vocals and banana board connoisseur, 16.

What bands do you see as your contemporaries?

Lucas: Shinobi — all they sing about is trucks!

Jarod: G.B., Assück, A.C., Stubby Coda, Painted Sticks, Lifetime.

Sky: All of 'em.

Matt: Stubby Coda influences our music to a surprisingly high degree.

Pick a song that describes you best.

Lucas: The theme music to *Cueless*.

Jarod: 'I Wanna Be a Homosexual' by Screeching Weasel.

Sky: 'Summertime in England' by Van Morrison off of the great album, *Common* O., released in 1980.

Matt: I'd have to say 'May Day' by dbs and anything else by Lifetime.

Please give us a Reserve 34 update — 1998 style!!

Lucas: We are going into the studios soon, Bastard.

Jarod: We practice, play shows, record, watch *Ally McBeal*.

Sky: We're having a lot of fun. It's good.

Matt: We're going to be on a video documentary. Everything is peachy keen!

Most remarkable thing you ever 'experienced' on the Seabus.

Lucas: I was caught, like, umm ... y'know ... spankin' it on the Seabus.

Jarod: I got an erection from the constant vibrations ... I like the Seabus ... heh-heh.

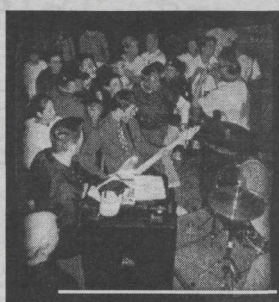
Sky: The most remarkable thing was when I wrote a poem on the Seabus. Either that or when I was mad.

Matt: This actually happened when I was in line waiting for the Seabus and it isn't very remarkable. This girl from my school was getting off the Seabus and from across the station yelled out to me, 'I'm going to a laser show — Pink Floyd and the Doors.' I think she was stoned.

Upon whom would you most like to exact revenge, why and how?

Lucas: *Saturday Night Live* for kicking Norm MacDonald off of the Weekend Update.

Jarod: Revenge makes baby Jesus cry.



Sky: I don't want revenge. I don't like revenge.

Matt: I'm not quite sure how, but I'd like to exact revenge upon this guy in my Spanish class

named Jason. He stole half of my Gummi Bears. They were a birthday present and they were organic. What a bastion he is! I was going to write about how I don't like revenge, but this dastardly deed is unforgivable.

Describe the importance of a man called RYAN to the Vancouver scene.

Lucas: Ryan gets drunk and threatens to kill me. Silly Ryan.

Jarod: He was in Plains of Abraham. He's been in the scene for a while. He also thinks he's really tough, but especially when he's been drinking Lucky's.

Sky: Ryan drinks and complains. That's his beauty.

Matt: Ryan Sabourin? Or Ryan Dumbhair? Ryan Sabourin supports all the local shows and bands (except ska) and he gets drunk lots. He's a pretty cool guy, Ryan Dumbhair is our friend. He helped us write a few songs and is in some bands called Crowned King and Gribble.

Ask yourself TWO questions and answer them.

Why?

Because: 37x3+9=52-13(√38)+20-5 ...

Why isn't that statue of the naked kid not in front of the Pacific Press Building anymore? Because the Pacific Press people are crabbies!

Anything else to add?

Lucas: Robin wants us to say he's cool. Silly Robin.

Jarod: Thank you to Robin and the Strachan Family, Hayden (for rides) and our families who have constantly been supportive; buy records from Washout!

Sky: I like music. I like it a lot.

Matt: Props to: The Self Esteem Project, Stubby Coda, Robin and Mr. & Mrs. Strachan, Thibault, Andrew Cairns, Matt Ellis, Brandon, Lil' Nick, and we love you Nardwuar! Nick Berry come home! Rock over London, Rock on Chicago-Diet Pepsi; uh-huh!

Discography:

28 Hours: 5-song tape. (\$5 from us)

I Hope You Didn't Pay For This: 10-song tape. (out of print)

Contact name and address:

Reserve 34, 16767 Layton Dr., North Vancouver, BC, V7H 1X7, Hectic@rogers.wave.ca, Lucas: 604.222.0195, Matt: 604.929.2625•

sydney Hermant speaks with

Jay MacLachlan

Sydney: Could you tell me what performance art is?

Jay: That's a mean question. Icebreaker ...

I think you could probably say that music has performance aspects, dance has performance aspects, and theatre has performance aspects. All these things are performative — they need an audience, it doesn't just occur. Performance is everything that doesn't fit under music, dance, theatre, stand-up comedy — so it either doesn't fall under those categories or it takes all of them and mashes them together.

So when did you decide that you were a performance artist or ...?

I lived in a cabin for four years, [and when] I moved back to the city, I thought, 'I'm going to do things, I'm going to do stuff, I'm moving to the city and I'm not going to be a slug.' So I was involved in this crazy theatre company in Shawinigan Lake. It was kind of a weird community of Ontario ex-patriots who farm and live like hippies. I was living at this cabin on this lake and I was a weird poncho woman — the local eccentric who walked around talking to herself, communing with nature. I did this play with this theatre group and IT SUCKED! And then I formed this band with this guy and WE SUCKED! We emptied a room. I wanted to figure out whether it was me or the people I was working with. Did I suck or did they suck? So this woman Kimono was doing this show called Beyond the Veil, about weddings and I wanted to do something. I had this vague notion of what performance was — getting up and talking — but I really didn't have a clue. I didn't know any other performance artists. So I wanted 'to do this thing!' but I didn't know what it was. I

did this piece about weddings — I had slides and a big double bed sheet and I was dressed in a wedding gown. My boyfriend was doing the slides, but he was late and I was getting married and made the audience hum the wedding march. I came in and did this piece on weddings that I thought was really heart-felt and intense and angst ridden. [But] everybody was laughing at me and I was really ... mad. 'This is so fucking serious and I really mean it. This is my innermost soul,' and these people are howling. I'm listening to myself and thinking, 'This is funny.' Can you tell me a bit about your last performance, at the Grunt?

It was supposed to be about my father's funeral and my brother's graduation in the RCMP and the piece about my father's funeral turned into this piece about death. I just talked about all the different times I had experienced death in my life, [from] death of relatives to finding a drowned guy in the lake ...

Oh, tell that one.

You like that one ...

Yeah, yeah, yeah, yeah ...

The condensed version: I was young, around 10 or 11, at the same cabin, my parents cabin, and the house was full of kids and parents and screaming and my Dad made up this thing about, 'Yeah, I bet it's not raining on the other side of the lake' and he sent me and Cathy Ellis out in my put-put, 6 horsepower, to go and check, i.e. to get us out of the house, so there would be five kids instead of six or seven. We went over there and of course it was raining on the other side of the lake. So we were on our way back and we saw this thing floating in the water and there had been this rumour that somebody had drowned in the lake a couple of days before. Cathy was like, 'Let's go look, let's go look!' I told her it was a deadhead, those logs that float straight up and down in the water and are a real problem for boats. I made her drive the boat over and I hid in the front and we got up close and it was the dead guy ...

And that was the beginning ...

Well, I was riding the bus today and I was thinking about death. I spend a lot of time thinking about death ... I didn't used to, I'm not a goth chick. I remember riding a bus heading to Utah. We got into Salt Lake City and the thrill was that there had been a dead guy on the bus. They had figured it out, but they hadn't told anybody except for the guy in the back who was sitting next to him. They just moved that guy and told him not to tell anybody and put a blanket over the dead guy and left him in the back of the bus.

What was your show in Victoria?

It was a music show and I was doing back-up. This is the difference between performers and musicians: I love singing and I love playing the guitar, but really the part I like is being in front of an audience. So there are four back-up singers, called the Extraordinaires, it's this Elvis Presley comeback special for this band called Truckwalk, with 11 people on stage. It was a pretty big deal. For the four back-up singers, I sewed us all capes with black and silver musical notes on them. The night before the show, the back-up singers were all. 'This is really great, they are really great!' The night of the show, though, you could tell that none of them wanted to wear the capes and I turned into the ultimate sewing Mom. 'Look, I made the elf costume, you are going to be an elf. Put it on!' They couldn't understand that for an audience, visually, it was something to be presented to the audience — I mean, we're back-up singers with monitors that



don't work. We can't hear ourselves so it's not like we're singing in harmony at all. It's not like there's a hell of a lot of musicianship going on. I like bouncing between the two, rock and roll and art.

That segues nicely into another fetish or penchant, country music. Don't you have some big plans for that?

I love country music and I do have future plans, but I don't know if they are going to come to pass because I've talked about them so much. I want to go to Japan and be the first female Elvis Presley impersonator, take Tokyo by storm.

[we segue into sewing ...]

In the '80s, I made these plaid taffeta pants ...

Oh gawd.

Every year my school would have this fashion show and everyone had pretty normal stuff, but I had made these baggy, pleated, plaid taffeta pants which I wore with my jelly baby shoes — [with] acrylic heels — and a black cashmere sweater of my Mom's. My hair was totally spiky and [I wore] tonnes of make-up. [It was] the punk-rock '80s girl, and it was filmed on Roger's cable. The music was some George Benson, same era as *Reminiscing*. Then, in the middle of it, they put a blue spotlight on me and played 30 seconds of this band I loved, NoMeansNo — 'Hero and Zero' rhymed, it was a punk rock song, really fast. Then I did my little punk rock dance and it went back to this little Boogie Nights thing and we all satched around. That could be my first performance really, short of taking my clothes off when I was a little kid.

Jay will be appearing March 4 at The Press Club in a July 4th Toilet six-hour marathon, March 6 at The WISE Hall performing burlesque, March 15 in July 4th Toilet (with the Molestics) at the Brickyard, and March 30 in Grmls with Guitars at the Railway Club.

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...but hair...
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—*Snapcase*

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—*Berrang*

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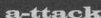


Various Artists

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Boomtong Records



Glide

Disappear Here

SHOCK0012CD

*** 1/2 (out of 4) review from Rolling Stone: Australia on Disappear Here: the first U.S. release of one of Australia's most critically lauded groups. Having recently toured with Blur and Julianna Hatfield, Glide will be playing around North America in early Spring '98. Don't get caught down under, check these guys out now.



Tami Greer

T. Greer

TG1330CD

This album is set to soar into record stores this month with tour dates to follow. Listen for the first single UFO and be sure to check out the UFO video - it will take you to your Outer Limits.



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TWO GIRLS and a SHOPPING Cart MOVING Co.

by SYDNEY HERMONT

It's the first of the month again, movin' time. Tired of harassing your neighbour for the use of his car? Or worse, having to pay the man with a van — DON'T DO IT! The reviews are in, people are lining up with their boxes waiting for Maura Doyle and Annie Dunning to lighten their load with their shopping cart. They are ...

Two Girls and a Shopping Cart Moving Co.

DISORDER: You're a new small business in town and you're moving things around. Can you tell me a little bit about how and why you started Two Girls and a Shopping Cart Moving Co.?

Annie: We just figured there was a need in the city for a smaller moving company than the 'man with a van.' We take care of the loads that are too small to bother calling someone with a vehicle.

Maura: No load too small.

What's the biggest load you've carried?

Annie: Probably a big chair. It was a bit of a balancing act.

Do you do back exercises?

Annie: No, we're pretty fit.

Is this an environmental business decision?

Annie: No, it's a moneymaking decision.

Maura: It was just a way for people to get things moved at low cost. We have the shopping cart and

our time and the money really go for it.

How many moves have you done so far?

Annie: Oh, I think we're up to about a dozen moves now.

I saw you on the news last week and in the words of Dave Gary, you're tapping into the inner city fleet of borrowed bug-

gies, so do you steal your shopping carts?

Annie: No, there [is] an endless supply that are already liberated.

Maura: If you go down behind the Ivanhoe or the Old American, that's where the majority of carts are stored.

Have you found since your appearance on television that demand for your services has risen?

Annie: We received a lot of calls after that. Global Television put our phone number on their viewer hot-line.

Maura: The last move we did, the clients were moving out of Vancouver and they had three pretty heavy boxes of stuff to be sent by the post to Saskatchewan. They lived nearby, luckily, so we used our cart that we keep in the yard and we brought the load down to the post office. I think it was about six blocks.

But it says here that your maximum is five blocks!

Maura: We write that on our posters as a safety net.

Annie: We can work around that.

Dangerous materials?

Annie: If it explodes when shaken, we don't move it.

Maura: We have the cheapest rates in town.

How much is it a move?

Annie: Usually it works out to about five dollars a load, unless it's a long move or an exceptionally large load.

Maura: Or if it's a couple of loads, we're pretty flexible with the price.

What about the weather?

Annie: We have matching raincoats for the move and we can cover the load with garbage bags or a tarp to protect it if it needs to be. We can move

in pretty much any weather.

Maura: And we guarantee that your load will arrive safely to its destination, no water damage.

Annie: No mud, no broken items. We give every-

thing the white glove treatment.

Maura: We get the job done right.

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phoned to check up on a quality control ...

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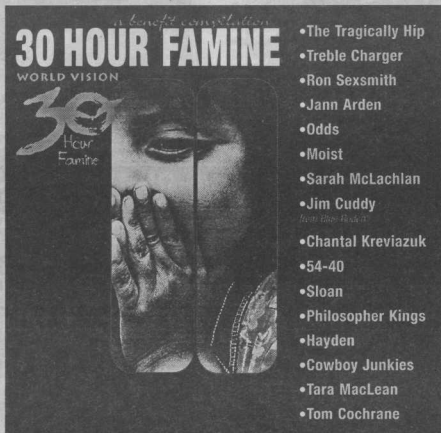


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Carita

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interview and photo by Ann Goncalves

Ann: Where do you come from?

Carita: Iron Bridge, Ontario. It's a teeny, teeny little town of about 900 people just between Sudbury and Sault Ste. Marie.

Did you move out to Vancouver fairly recently?

I've been here five years now.

What are your musical origins? Do you play any musical instruments?

I was forced to take piano lessons until I cried long and hard enough so that I didn't have to take them anymore. But my family is very musically inclined and I was the only one who wasn't. So I figured if I can't play, I'll just make them all sound good. And I guess that led you into music engineering.

Well, I was quite young when I decided. I was probably about 16 when I decided I wanted to do sound, but I didn't know how to get into it. I had friends who owned a sound company and I just spent my summers going on the road, doing lighting so I could just get out and have fun and get into the bars underfoot. So that was how it started and what I really did was watch over what the engineer was doing because, of course, he was mixing and engineering. And so, he would train me throughout the summer. He told me that if I went to get a degree or course or some kind of background in this, then he would give me a job when

I got out. So that's what I did.

Where did you do your schooling?

The Recording Arts Program of Canada in Hamilton.

Was that a one year program?

Yep, it was one year and it was absolutely useless. I learned how to talk like a sound engineer when I got out, but I didn't know the first thing about it. It was in classes of about 15 people at a time and it was a lot of theory. When you did work on practical, you were all involved together, so it wasn't a huge learning experience. It was more of a 'follow what the guy ahead of you is doing' thing. It was pretty lame.

So he gave you a job after you took the course?

Yeah. He shipped me out to the East Coast with a PA and a truck and a band and said, 'away you go.' This was right after I got out of school.

Did you feel confident?

No. [laughs] No. I remember the first tour I ever did. I didn't know how to wire anything. I knew nothing. I was blaming it on the equipment for lack of anything else to do. So I had to sit down on paper and try and make it make sense, with all these things in front of me. It was the most frightening thing. To this day, I thank god I was sent out to Newfoundland because if anyone out west had heard, then I would never work again. I worked

with that company for two years, where he kept sending me out with bands on tours and things.

And so eventually you got the hang of it.

Then, I started working in-house when clubs started to get in-house PAs and sound companies would just ship me from town to town, wherever, working house gigs. Then I hooked up with a band called Deadline, whom I became very interested in and had started doing some work with them. Later, I met up with them out in Vancouver. I was with Deadline for four years, touring and doing a lot of local stuff.

After that, you landed the job at the Starfish Room?

Yep. I started subbing for the engineer who worked there. Well, Deadline split up and the Starfish engineer had to go on the road or something, so I was offered that position.

Right on. Have you had any ugly or stressful experiences since you've been working there?

No. Nothing that stands out. Of course, you have technical problems when your amps blow up or half your PA doesn't work. There's [so much] stress that way.

How do you deal with it?

How can you? You do what you can to replace it and if you can't, you have to live with it. The show's still got to happen. Deal with what you've got.

Any really sweet experiences?

I absolutely love what I do, so it's always fun. Even when I don't enjoy a style of music, I enjoy the art of making something sound good — to the best that they could sound.

What's your take on the local/indie music scene, as far as what you experience at the Starfish Room?

That room is so band and fan-base dependent that ... I think it's great if bands get out and really work hard to create that following; they can do really well. Otherwise, some bands will just expect a clientele to magically appear at the bar without doing proper promotion. It just doesn't work like that, unfortunately.

Do you like working at just one place or do you feel you'd like to tour with bands again?

I liked touring, but then it got to a point where it was the same old thing all the time. It's a learning experience being at the Starfish, dealing with so many types of music, people, and situations. I would never lose that security net to tour again, unless it was something on a different level like soft-seat venues or something outside of Canada.

When you are doing your mixing and sound check, do you stick to the type of feedback you get from the band or do you like to play with and add things, give your own input on what something should or could sound like?

If I'm given that creativity, yeah, I love to do it, but I will always, first and foremost, stay within the realms

of what the band wants. If it was something that would make them sound a lot better in that room, especially knowing the acoustics so well, of course I would make suggestions, but it's their option.

Is there more to sound that you would like to get into, for example working at a music studio or sound for TV/film?

Television and film, no. Studio engineering, not now. I don't have the patience for it, maybe 10 years down the road.

For you, is it a big headache to do studio work?

It's like two different jobs, like night and day. When you're doing it live, you've got one shot and it's over, done at the end of the night. In the studio, it's very repetitive and long hours.

How does your brain work when it comes to mixing music, is it more of a sensory experience or are you like a mad scientist mix master?

Well [laughs], just getting levels and that kind of thing is pretty standard. I would input creativity after that. I guess there are no rules, but as far as getting levels goes, it's pretty much the same.

How does your personality and sense of style reflect in what the music sounds like?

Oh dear, well, I don't have a sense of style. [Yeah, she does.] I don't know about personality. I've never thought of it that way, but I guess it would. I guess it would for any engineer depending on what their thing was and if you're working with something you really like, I'm sure you would put that much more into it.

How about your opinion on involving other media onto your sound stage, like the visual or performing arts?

Oh for sure, oh yeah.

Here's something that many people are wondering about you ... what makes you sound so good? 'Cause you rock.

You know, 99.9% of it is what comes off the stage. If it doesn't sound good off the stage and you don't have a multi-hundred thousand dollar system, then it's just not going to work. So, it's very dependent on what the band sounds like. All I do is make it heard outside of the stage. That's it.

I've heard your work before and think it's dope, along with a lot of others I've talked to. How would you rate yourself as a sound person?

I would rate myself as learning, with a long way to go. You've been at it for eight years now.

And it's Wembley Stadium at the end.

Wembley? Why there?

It's an outdoor venue that holds 80,000 people. Ever since I started watching TV videos and bands at Wembley I thought, 'Wow, I'm going to mix that some day.'

So you'd like to get working on bigger and bigger projects. Is that your goal?

Yep. OK, it's Sunday afternoon. Would you rather join in on a game of Frisbee or play outdoor ball hockey?

Between Frisbee and ball hockey?

Yeah.

I can't throw a Frisbee, so probably ball hockey.*

the Crabs

by Julie Colero/photos by Barb Yamazaki

The following is a rather rushed interview Julie Colero sent to Lisa and Jonn Crab via that wonderful internet. With the release of the Crabs' third album, What Were Flames Now Smolder, these Portland, OR folks continue to light up our dismal indie rock lives with a little lovin' and a lot of intelligence. Here's what happened

>Pour les Crabs:

>I read an early review that crowned the Crabs the king and queen of love rock. Could I possibly get an acceptance speech, please?

>Jonn: I've never supported the monarchy.

>Lisa: But you were voted the king of your high school prom.

>Jonn: True ... but my date was grounded by her dad so I took my friend Philipp.

>Lisa: OK, what about the speech.

>Jonn: I always thought that Al Larsen [Some Velvet Sidewalk] was the king of love rock.

>Do you write better songs when you are in love or when you are broken-hearted?

>Jonn: I really have no idea which [is] better. I really like the sad songs that Lisa sings, but I also love to play 'Debutante'.

>You've worked with guest musicians, but most of your music is based on a two-person set-up. Are you happy with this arrangement? Do you feel that your music is full enough without adding more instrumentation?

>Lisa: I have been happy with the two person set-up, but now I am really enjoying playing with

Sarah Dougher [The Lookers] on keyboards. I also like having more instruments to play with in the studio when we record and when we play live. Having guests always makes it a surprise because you never quite know what they are going to do.

>Jonn: On our last record, we had no idea what Al Larsen was going to do when we asked him to play guest guitar on the song 'The Slip.' And Pat Moley [Yo Yo] came up with all the tambourine and wah-wah guitar shenanigans on the song 'Love and Hate.' When you have guests I find it's best to just sit back and let them do the odd and beautiful things they do.

>Jonn, I read that you were influenced by The Jam. Did you like them better in their punk or their new wave days? With or without bowling shoes?

>Jonn: I loved The Jam throughout their career. I was drawn to them when they were punk but I started wearing bowling shoes after I saw them do it. If it wasn't for The Jam I wouldn't have heard of Curtis Mayfield or the Chitlites until who knows when.

>In a recent issue of K Records News, Jonn, you contributed an article on abortion entitled 'Bombs and Bigots.' The article focused on the difficulties of getting an abortion in America due to militant anti-abortion groups. What inspired you to write this piece?

>Jonn: Calvin [Johnson, K Records] usually asks me to write stories for the K newsletter about what white supremacists and other far right groups are doing in the US. Where I work, I research and write about the activities of racist and bigoted groups, so I think Calvin just wanted me to share

this information with the K 'audience.' I have always thought that punk and politics should go hand in hand, if not in the music itself, than in other ways like writing, spoken word, or art.

>On both Brainwashed and What Were Flames Now Smolder, you have songs based on historical events ('Jean Paul Sartre' and '1863,' respectively).

Are you interested in educating the masses or do you write these songs for purely personal reasons?

>Lisa: I always thought that 'Jean Paul Sartre' was just for fun, but I don't know what your motives were for '1863.'

>Jonn: Sometimes I do try to use music politically ... the song 'Alien Girl' was about racism in the USA, but most people just think it was about falling in love with someone from outer space. In '1863' the message was a little more obvious.

>Are either of you involved in any other musical projects at the moment?

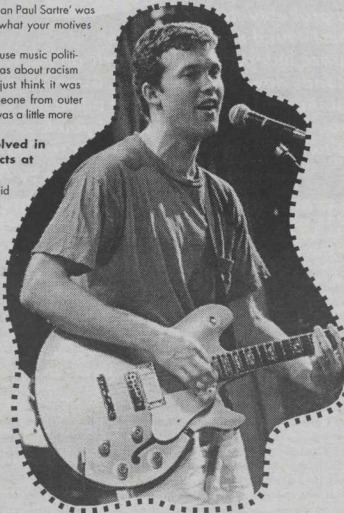
>Lisa: None at the moment. I did sing and Jonn played drums on a song by the band D+ that appeared on a recent K single.

>This issue of DISORDER is a special focus issue on women in music. Who are your favourite girl bands present and past, and why?

>Lisa: Autoclave, Sleater-Kinney, the Lookers, the Softies. I like all of these bands because they are inventive. They play their instruments and use their voices in a unique and subtle way that kind of thrills me.

>Are there any issues involving women in America that you have strong views on? Are there any issues that the Crabs would like to champion in general?

>Lisa: We are both feminists and are concerned about a number of issues that especially impact women: violence (sexual, domestic and in general), health issues and the lack of equal wages for equal work compared to men. •



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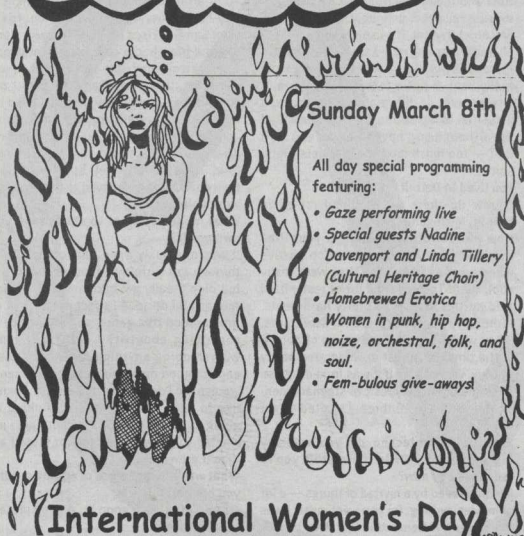
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| 11am-12pm • | hip HOP SHE BEATS |
| 12-1:30pm • | BLUES: MELANIE DEMORE of the cultural heritage choir |
| 1:30-2:30pm • | gender ISSUES in ART history |
| 2:30-4pm • | punk chronology |
| 4-5pm • | a HISTORY of women musicians: a MOM'S PERSPECTIVE |
| 5-6pm • | LITERARY figures: focus on WOMEN IN VIEW |
| 6-8pm • | queer fm |
| 8-8:30pm • | poetry special |
| 8:30-9:35pm • | OMANKO SISTERS radio |
| 9:35-10:30pm • | UNDERGROUND female resistance |
| 10:30pm-12:30am • | GAZE & T.B.A. performing LIVE |
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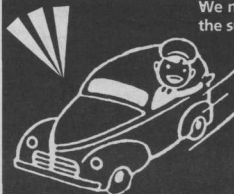
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RACHAEL K



In the male dominated world of underground/severe electronic music, women, if at all existent, function more in terms of image than in creative or productive roles. In this sense, multimedia producer Rachel Kozak, aka Hecate/Lynn Powderhorn, stands alone. She runs her own record label, Zhark, does video production, CD-ROM authoring and produces her own music — all on her own terms.

How would you describe your music?

It varies in speed, definitely. I don't stick to any strict rhythm. It's usually some type of all-encompassing mood, on the gloomier or more abrasive side, sometimes with some funky beat. It has a touch of Detroit to it. There's a lot of different influences, from industrial to hip hop to ambient. I mix it all up, although you have to be careful with that — too much mixing and it gets pretty shitty.

You lived in Detroit for a while?

I grew up there — born and raised in Detroit, Michigan.

How did Detroit techno affect your life?

I started to go to Detroit techno parties when I was 15 years old. They were really cool, then. There were a lot of really hard acid parties and some pretty hard beats, although they were 4/4 beat structures. [They were] a really good group of people at the time and it just disintegrated pretty quickly. I'm not sure if it was from drug use or stagnancy in the music or stagnant mental process — or all three. I wanted to get out of all that.

Besides Detroit techno, did you have any big influences? Or is there stuff you're influenced by now?

I'm influenced by a myriad of things — a lot of movies, writing. Do you want music I was influenced by? Generation Star Wars by Alec Empire is one of my favourites, both Tetsuo I and II — Iron Man and The Body Hammer, Coil, a lot of stuff out of England. As far as music that I'm influenced by now, there's Praxis Records, Ambush, some Japanese noise stuff like Aube, SPK, but also some hip hop like the Gravediggas or Public Enemy — that's kind of cliché [we laugh], but it's true!

Tell us about this big party you threw in Detroit when you were 19.

It was after spending a year in New York and I came back and I was horribly bored — the music scene was just dead. I wanted to break away from it so I got Alec Empire's phone number in Berlin and called him. He was coming to the States at the time I want-

ed to arrange it, so I booked him and this guy Khan from New York, had my friend from San Francisco on Plug Research come out and play, had a couple of local people from Detroit play, like Ectomorph. It was awesome, the sound was amazing. It was made by this French guy who designed the whole sound system himself and he drove up from god knows where — some ten hour drive — to do the sound. It was actually too loud. It went really well but it was a one time deal and then I moved to New York two weeks after that.

What made you want to start doing your own music?

It was obviously a big part of my life; 15 through 17 I surrounded myself with music but didn't really get into how it was made. Around 18 I decided I spent so much of my time around this genre, so why don't I do something about it? I didn't see many women doing anything and I didn't hear enough good music made by either men or women. So I decided to make music I would like to hear. I never started thinking I'm going to be a rock star or something, I just wanted to make something for myself and then it grew.

What was the first piece of equipment that you bought?

A sampler, an Akai 3000 XL. A good piece of gear to have.

You worked with [photographer, filmmaker] Richard Kern, how did that come about?

I was working part-time at a record store in New York, Strange Records, and one of our frequent customers came in — she used to hang out at the store sometimes — and she had done a shoot with Richard Kern and said, "Hey, do you know who Richard Kern is?" And of course, I did and I respected his work, and she said "I think he'd be interested in meeting you and maybe doing a shoot with you so why don't you give him a call?" So I just called him up and he was a really great guy, really professional. We did a shoot and it turned out really well.

Zhark — when did it start and where?

OZAK



BY SIOBHAN TWIN STARS



It started right before my 20th birthday. May of '96. We put out one record, myself and Patric — who was originally from Berlin, but I was living with him in New York — and we were working on tracks together and sharing equipment.

Zhark's a record label, but did you call yourself Zhark as well?

In the beginning, the first two releases were both the record label Zhark and our project name, Zhark. There weren't any producer or writing credits on it, it was a type of partnership where we never even considered what would happen if we went into different musical directions, which is what eventually did happen. So we kept Zhark as the record label name and we both have different project names now.

What are you doing in film school or why?
The name is the Vancouver Film School, but I am not involved in film. I take the digital multi-media production course. I took it because I was in Berlin and playing some shows there but I wanted to expand my knowledge of all forms of digital media, so I didn't get trapped in any one way of existence; I want to have as many options open to me as possible, to be able to express myself and my thoughts — until I die. There's also a lot of equipment at school that I would not be able to just pick up and learn because it is so expensive. Paying to go to school gives me both the teaching and the facilities to learn what I want to.

What kind of stuff do you do at school?
The program consists of five terms that are two months each. The first one is HTML authoring and Director 6 which is a CD-Rom authoring program, also just theories about media. Second term is 3-D animation with 3-D studio Macs and Photoshop and graphic design — it's basically a graphics term. Third term is digital audio which I cannot wait for. It involves midi production and digital audio production, and although I do know about music, there is more I could learn, especially about digital audio. It's like a black hole, once you get started it just opens up more and more possibilities.

Have you encountered any obstacles in making music because of your gender?
Once again it's a cliché, but yes I have — from the second I wanted to start making music, literally. It would start from just wanting to explore equipment. For example, there were a lot of guys in Detroit — music producers, obviously all men — that I would hang around with. And even if I

Maybe it's the fact that he was German and Detroit's a really macho city, I don't know. It could have just been him, but we met and I actually knew more about equipment at the time but we worked it out and he bought some equipment and we both worked on it and it was really great. He was the first person that ever gave me a chance at working on music.

a bunch of girls out there that don't know how to start, or don't know where to go or don't know what to do. But there is definitely a lack, I don't know what the cause is. Sometimes I go through my CDs and I love music, I listen to all day, fall asleep to it, wake-up to it, and sometimes it dawns on me, everything I just listened to for almost my entire life has been made by men. I can't accept that as normal. But I don't like female folk music, so what's your choice? There's no option really. I find it funny that one of the most famous females in electronic music, I would say, is Wendy Carlos — who use to be Walter Carlos.

If you had to give advice to any girls who wanted to start stuff, what would it be?
Get yourself a good computer. You can hook up to the internet and find out about different digital music sites and different software and equipment, and go from there. I wouldn't depend too much on anyone. That goes for life in general.

If you could be doing anything or...
Or anyone ...

Or anyone, something in the future, what's your total dream thing to do?
I would really love to make music for psychological thrillers, sci-fi movies, horror films — and doing my own music on the side. I don't know if I want to do everything. That's basically why I'm going to this school. I can express myself in so many ways, graphically and audio wise. I'm really interested in video production. I would just like to work with a big group of people who were really intelligent, somehow easy-going and somewhat stable. And just work together. I guess that's the utopian artist's dream.

Go see Rachel on March 19 at Club Elite in Gastown, when she plays live with Christoph Fringelli from Praxis Records djing, as Rachel says, 'Some pretty serious drum 'n' bass; apocalyptic techstep and breakbeats.' Also, check out Zhark's CD compilation, out now.

Sometimes I go through my CDs and I love music, I listen to all day, fall asleep to it, wake-up to it, and sometimes it dawns on me, everything I just listened to for almost my entire life has been made by men. I can't accept that as normal.

would ask them, 'Could you teach me how to program your 808?' they would say no. I couldn't even touch their machines. Yet another guy could come over who probably had less of a musical interest than I did and he would be able to be alone in the room with it, while there was no way I could touch any of the machines, like there was some type of woman virus. I can't understand that, my mom could program an 808 if I gave her ten minutes.

How did you get past that?

Well it took a while, maybe a year of trying to work with people or have them show me some techniques about the production of music. It was really hard until I met Patric.

I find just going to music stores, they completely ignore you. It's a vicious circle I guess.

Especially this type of music. Any severe music in general is usually male-oriented, especially with the angst, the testosterone issue, [we laugh] And then any severe electronics, which deals with electronics and technology, that cuts women off even more. **You'd think there would be more [women], you were saying before even your mom could program an 808 ...**

If she had the chance to, that's the point! I don't know if she would even want to, that's the other point. I don't know if women just aren't interested or if there is

"YA HEAR ME TALKIN' TO YA"

• Ma Rainey's Blues by Anna Feiz

If Bessie Smith was the "Empress of the Blues," then Gertrude "Ma" Rainey was the undisputed Mother of the Blues. From her modest beginnings in her hometown talent show to the vaudeville tent shows to the theatres of New York, Ma Rainey was a grand diva who nurtured the blues and encouraged other classic blues women singers in the early twentieth century. She wrote forthright songs that grappled with race, class and sexual injustices faced by the African-American community; her infamous "Prove It On Me Blues" was a bold statement of her bisexuality. She was one of the biggest stars in the 1920s and remains a role model to women in blues today.

Gertrude Priddgett was born in Columbus, Georgia in 1886. Her first performance was at age 14, when she appeared in a local show called *A Bunch of Blackberries*. Will Rainey was a comedy singer passing through Columbus with a minstrel show when he met and fell in love with Gertrude. They married when she was eighteen and went on the road as a song-and-dance act under the names "Ma" and "Pa" Rainey, Assassins of the Blues. They followed the harvest seasons through summer and fall and wintered in New Orleans, where Ma Rainey sang with many of the city's top black artists — including a young Louis Armstrong.

Ma Rainey was one of the first singers to incorporate blues into a minstrel act and soon her blues singing became the draw of the show. She sang in a deep contralto, described as "earthy," that was evocative of black rural singing in the South. Her style and lyrics were very straightforward and embodied the pain and the joys of black southern life. As she was on the forefront of a wave of African-American migration from rural to urban setting, her blues reflected both the nostalgia for the country life and the diversity of the emerging urban African-American

community. She performed standards like "See See Rider," "Boll Weevil Blues," as well as her own compositions.

By 1917, she had split from "Pa" Rainey and formed her own troupe, billing herself as Madame Gertrude Rainey and her Georgia Smart Sets. She was only known in the South until she began recording for Paramount Records in 1923. Paramount claimed to have discovered Ma Rainey, billing her as the "Mother of the Blues" when she had in fact been touring and performing for 25 years. After signing to Paramount, she was booked by the Theatre Owners' Booking Association (TOBA), a circuit that predominantly employed black performers. With TOBA, her tours and her popularity spread north to Chicago, Pittsburgh, Detroit and New York. She was highly respected by jazz musicians and vaudevillians alike: Thomas Dorsey, her former pianist said she was a "natural-born" artist who just up and "issued" the blues just the way they were supposed to sound.

Her audiences reacted with vocal enthusiasm that rivalled a revival gathering. Scholar and poet Sterling A. Brown wrote in a poetic tribute to Ma Rainey: "Oh Ma Rainey, sing your song/ Now you're back where you belong/ Get way inside of us, make us strong."

Though she no longer performed under the moniker of "Ma," she was still Ma to all who knew her because she took time out to coach newcomers on the touring circuit. She is credited with coaching Bessie Smith as early as 1914 when Bessie joined the Rabbit Foot Minstrel Show. Though Ma Rainey was the star of her show, she was not afraid of being upstaged by the other top-rate acts

in her company. Before TOBA, she employed up to 25 musicians, dancers, singers, comedians and chorus girls. Unlike the fast and flashy lifestyle other classic blues women are infamous for, Ma Rainey was a good business woman who paid her troupe well and saved enough money to retire comfortably at the end of her career.

Ma Rainey was no stick in the mud, though. She was a flamboyant dresser who wore gold lamé headbands, heavily beaded dresses, and was always dripping with jewels. There was some amount of controversy over her private life as well: in 1925 Ma Rainey found herself in jail for taking part in an orgy in her home with some women from her chorus. Her charge was running an indecent party and Bessie Smith had to bail her out the next morning. Rainey later penned the song "Prove It On Me Blues" in response to this unwelcome hassle: "Went out last night with a crowd of my friends/ They must've been women, 'cause I don't like no men/ They say I do it, ain't nobody caught me/ Sure got to prove it on me..."

Though homosexuality was frowned upon by the African-American community, it was also recognized as part of life. Bisexual women in bohemian jazz and blues had the image of being sexy, outspoken and strong. Bessie Smith, Alberta Hunter and Josephine Baker are just a few other stars who were openly bisexual. Rainey's social and sexual activities with other women demonstrate the independent stance that she took with regards to personal choice. By singing of "State Street women wearing brogan shoes" she affirmed the rightful existence of lesbians and the options available to women.

After recording 92 titles for Paramount Records between 1923 and 1928, Ma Rainey went back to touring on the minstrel circuit until her retirement in 1935. She had recorded and performed with all the top jazz and blues musicians of the era including Coleman Hawkins, Fletcher Henderson, Louis Armstrong, Kid Ory, Tampa Red, Blind Blake, and Papa Charlie Jackson. Her retirement years were spent in relative obscurity in Columbus, Georgia, where she owned her home and two local theatres that she was involved in managing until her death in 1939. With her passed the travelling black minstrel show era; but her legacy was that of the blues woman as a cultural rebel on the forefront of resistance to the various forms of domination she encountered. *



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THE EXPERIENCED PIERCERS



The success of the first year in the house, the one with the candy store down the street with the amazing molasses candies was the duck, the duck with style came in and said "i am not an artist" "i wish", said the fish, "that i hadn't ever been human, then i would not be here as a model for this art class - it doesn't pay well and it's drafty. People never give me the respect that i deserve dammit! who the hell played this stupid joke on me anyway - ? I thought it might have been the guy who looks like evil Charlie Brown who put the nuclear trophy on my desk just waiting for my eager hands to grasp it and say deservedly "this is my award!" and now i am unsure as to what to do with it except perhaps Flim it in the river is deep and muddy"

Blueberry Muffins

2 cups flour
 1/2 cup milk
 1 pinch salt
 1 teaspoon baking soda
 1 egg (free range only)
 3 tablespoons oil
 back!

Toss it together +
 bake at 350° for
 45 min

CHAPTER ONE and sensible recipe
 brought to you by The Satellite Deli



Any perceived unifying theme to this edition of "Seven Inch" should be ignored as pure coincidence. The oracle does not lie; however, it has been known to rake the sands of prophecy into disturbing patterns in order to misdirect the callow acolyte. A trained mind will behold the truth.

Pink, yellow, and marbled gray! The colours of the New Japan! It is true: cultural fetishism is bidirectional, if still somewhat unequal. We giggle, in fitting colonial fashion, over anime, third-rate sashimi and uniformed nymphets, helping ourselves to the titillating and amusing elements of another nation while slighting the rest. They, in turn, absorb and transform our pop culture industry into something notably different. The Japanese take on rock music is seldom heard here and when it is, is received with mockery or "Isn't that cute" patronization. It seems to me that many of us in the "underground" will jump, slaving, onto anything Japanese and particularly

anything Japanese and female. I do not think that this issue can be avoided in my criticism of three young, largely female Japanese bands, so I decided to get this statement out of the way right at the beginning.

MUMMY THE PEEP-SHOW scream their way through overstimulated, Beery punk, guitars grating over a slightly modified ska/oi beat. Those guitars, in fact, were what most excited me about this self-titled single; overwamped, intricately played, and quite thrilling. Amazing how a couple of hours in a cramped luxury disco, bombarded by shiny house music, will return the unsatisfied wanderer to an appreciation of punk rock. [Detector, 6524 Harco Street,

Long Beach, CA, 90808-2242]

Aiha, guitarist, vocalist, producer and driving force behind **SEAGULL SCREAMING KISS HER KISS HER**, has an atypically deep and controlled voice, perfect for meandering around the slinky glam bebop of the *First Soda 7"*. Though the rockist touches featured on both the title song and "Asking For It" seemed to subtract from the overall effect, this music deserves praise. Xylophone solo, in particular, are never a bad idea. [Jam Grier/Detector]

A tossed salad of sounds, concepts, and sensations, "Bun-ny's Sky High" by **MASCARASUE** keeps defying categorisation. Newly invented genre names and cute twists on old

ones will not suffice. Instead, let me describe it by way of a little table:

A musician is transported, by involuntary manipulation of telluric currents, to a 1968 subway station [city unknown, though possibly in Britain] with her drum programmer, a few guitars, pet cat, reel-to-reel tape machine, and assorted other paraphernalia. Alone and bored in the white-lit grotto, she plugs her gear into the wall and sets about anticipating half a dozen future musical styles. The return time travel, however, damages the tape and some of the sounds never quite make it back. They echo through the subway station for three decades, haunting commuters and loiterers alike. When the low fidelity recording is released to the public, listeners are struck by dizzying *deixis* *entendu* but cannot tell why. (Mimic, 1-1-Killco, 1-21-32 Kasen/Minami, Suginami, Tokyo 166, Japan)

Heaven forbid that I would say anything controversial, but... visible out my window as I listened to **PoliNKill InCORE's** new single were a few "ZZZ"s: soaked fraternal darlings tussling with their ladies. Does the fact

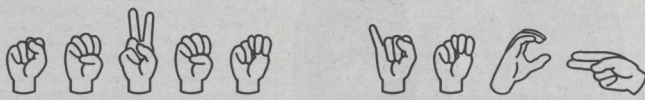
that this sight seemed an oddly appropriate backdrop to a record with two anti-rape songs damn me, once again, for insupportable prejudice? Perhaps, perhaps. I do know that said record, with its angry coed vocals and melodic energy, pumped me up with indignation and wrath, and when, on "Christine's Joint," the vocalists addressed a rapist with the words "You can't hide from me or the friends I've got! And when we're finished with you, you'll wish we'd been cops," I screamed, "YEEEEEEAAHHHHH!" and felt a surge of righteous violence quite alien to my normally passive personality. [T.O. Mohawk, PO Box 54 Ste E, Toronto, ON, M6H 4E1/Outcast, 689 Queen St. W, PO Box 178, Toronto, ON, M6J 1E6]

Kate Schellenbach and **Josephine Wiggs** have created a confusingly trendy project named **LADIES WHO LUNCH**, the goal behind which seems to be another resurrection of glorious Eurowave history. Their cover of Mr. Shelley's "Everybody's Happy Nowadays" — of which I know absolutely nothing save that **Cross** made fun of it, oh, years and years and years ago

— is awash in plastic sounds and stolid, emotionless singing. Their drum machine deserves a slow and painful death. **GOOD RHYTHM PROGRAMMERS EXIST! WHY MUST WE LINGER OVER THE PAINFUL DIGITAL DRUM SOUNDS OF YESTER-YEAR?** It's not like Grand Royal signees can't afford decent gear. A curiosity piece for devotees of the colour pink (Grand Royal, PO Box 26689, Los Angeles, CA, 90024)

PEST 5000 are also synthesized, but deserve oodles more props, if only by grace of their extraordinary instrumentation. Sly and sophisticated, the *Page Forty-Three 7"* puts one to mind of a slicker, more classically influenced **Raincoats**. The stars won't be leaving my ears for weeks... [Harrie, PO Box 649, Cambridge, MA, 00238]

One-woman wonder Pamela Valler, who performs and records under the name of **KITTYCRAFT**, has another four songs wrought of treble and industriousness, with her trademark twists knitted into the formula. **Twist #1:** the homemade hip-hop beats on "I got ruz." **Twist #2:** keys and sounds. **Twist #3:** the slide guitar on "Quite Clear." In a perfect world, Pamela would stand as a shining example of creativity and diligence. [Rover, 1-800-85 Nissin-Chiyo, Omiya-shi, Saitama-ken, 330, Japan]*



Well, it's spring; the season of rebirth is once again upon us. If you have some time left after you've finished frolicking with the lambs and bunnies — and once again your libido-assuaging porn rampage is over — perhaps you'll find the time to stroll down to your local video store to check out some of the fresh and sparkly new titles they have to offer.

Thankfully, easing out of the summer blockbuster video season, some independent films that made brief appearances in local theatres last year are gracing the better video stores in town. New recently are two lauded but disappointing movies: **The Daytrippers** and **Box of Moonlight**. I actually paid \$8 to see *The Daytrippers* at the Caprice; the only thing that made the experience semi-successful was the ec-

statically thirst-quenching triple-berry ginseng juice they sell at that particular venue. The film itself was an exercise in how to fill your movie with really annoying, winny characters that no one in real life would EVER hang out with in order to show what an important, yet commercial, writer/director you are. By contrast, I didn't actually loathe the characters in *Box of Moonlight*; unfortunately, the story was that oft-told uptight-guy-unwillingly-befriends-free-spirit-kook-who-teaches-him-what-it-really-means-to-live-and-gets-him-laid-so-he-can-truly-appreciate-his-wife tale. Indie writer/director (aren't they all? Doesn't anyone have their ego in check enough to try a hand at someone else's script?) **Tom DiCillo** has magnificent character-actor **John Turturro** to work with, but never manages

to give the film any freshness or edge. Subsequently, it's just okay.

A studio film that came and went faster than my teenage boyfriend on a school night, **The Matchmaker**, is making its foray into the medium of videocassette. Mildly praised and starring the ever-watchable **Janeane Garofalo**, I'm going to rent it, if just for her. I have a feeling that that sentiment is shared by about 35 000 of this city's dateless males, so I may have to wait awhile. Keep an eye out for the director's cut of **Trainspotting** — letterboxed for your maximum heroin enjoyment.

Apparently, March has been designated "feel-good" month of the video store, a fact due in the lamb/lion month. First up, on March 10th, is a whimsical documentary that played at the

1997 Vancouver International Film Festival, **East Side Story**. Jumping, leaping, shimmying and shaking into uncharted territory, this is **That's Entertainment: The Moscow Years**. Telling the story of the rise and fall of soviet-produced movie musicals, the film's premise unfortunately wears a little thin, despite its relatively short running time. It's goofy and fun, though, especially with a comfy couch and a remote control.

Also due out are: **March 10th: • The Full Monty** — it's a crowd-pleaser for a reason. Might I suggest *Showgirls* as a belly-laughs double-bill? • **A Life Less Ordinary** — it was underrated, though admittedly flawed. There's nothing sexier than **Cameron Diaz** in a black cat suit and **Ewan McGregor** in polyester.

March 17th: • In the Company of Men — finally! I get to see what all the fuss is about.

March 24th: • Shall We Dance — it will never dislodge *Strictly Ballroom* in my heart, but who can resist those ballroom dancing flicks? • **Eve's Bayou** — it's gotten huge praise; hopefully, it's not too "life affirming." •



basslines

by dj noah (djnoah@direct.ca)

**Band = Artists =
Musicians = Sound
Manipulators = DJs**

Not so long ago in a city known as Vancouver, live band scene that on some nights would see almost every possible venue abuzz with band members, roadies, media and audience members. And even on nights like that, not every local band was performing. That's a lot of people involved in the creative process of music making through the use of real instruments.

Then came the rains. For about four years, DJs began popping up at the rate of about three or four per week, transforming the city into Lotus Land. While an evening of music provided by a DJ rather than a band is nothing new to this city, it is now rare to see a night hosted by just one DJ. It is much more common to see two or three DJs entertaining a

club crowd.

It used to be that a DJ was just the person that operated the turntables and played whatever the crowd wanted to hear. With the help of some high profile turntablists like **DJ Shadow**, **The X-Ecutioners** and **Coldcut**, the general public is being shown that DJs can be "musicians" too, although in an entirely different manner from live bands. Through the use of obscure records (spoken word, soundtracks, percussion loops, ambient soundscapes) and well-known samples, DJs create entirely new songs.

One analogy that seems to work best is to compare a turntable with a record on a turntable to a stringed instrument. A guitar, for example, the most common stringed instrument in a band, is made up of a body and

some metal strings. The strings are strummed or picked and the body amplifies the sound created. The position of the fingers on the frets determines the pitch of the sound. In a similar way, the turntable is the "body" and the vinyl is the "strings." By using different parts of different records and passing them under the needle of the turntable at different speeds and in different combinations of forward and backward movements, a DJ can create a different sound from that embedded in the vinyl. It is through this manipulation that a DJ is transformed into a musician.

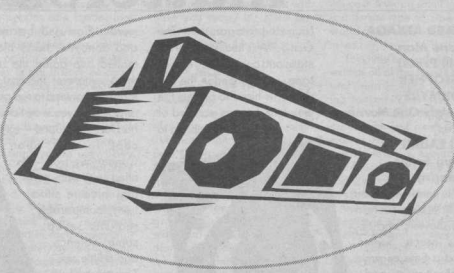
So what am I trying to say, you ask? I want to bring your attention to a local band that incorporates elements from both worlds. **HELLENKELLER**

is Brendan Ostrander, Rich Walters, Darren Phillips, Fletcher and Ryan Robbins. While they use traditional band instruments like drums (two kits), guitars, bass guitars and a vocalist, they also use the technology available to the electronic musician: turntables, samplers and computers. In the last year they have performed

influences include **Brian Eno**, **Peter Gabriel**, and early **Ministry**, as well as the complex rhythms of drum 'n' bass. Having two drummers allows them to achieve the pervasive rhythms of drum 'n' bass without the use of drum machines. With all of the gear that they have on stage when they play,

are a band for ravers, Deadheads and rockers alike.

If you haven't seen **HELLENKELLER** yet, I recommend you catch them at their next show, slated for sometime in March. If you can't make the show, maybe you should pick up their EP, *Unbuttoned*, recorded with **KINNIE STARR**.



sold out shows at The Town Pump, The Gate and The Starfish Room, as well as playing to large crowds at Graceland, The Limit in Victoria and an outdoor show for Cityfest at the VCC King Edward Campus.

HELLENKELLER's sound is a little hard to pin down. Each time they perform they seem to add a new dimension. Their

HELLENKELLER are more like performance artists rather than a band. Their show at Graceland last April reminded me of the "performance" that **The Orb** put on just a year earlier. While the two groups are nowhere near each other in popularity or production, the analogy being evoked by the bands was very similar. They

Their mix of 'The Shapes And The Sizes', probably classified as ambient junglefunk, is a track that will be played by both ambient and jungle DJs. It has a **David Lynch** style underscore with solid tribal percussion. You can get your copy exclusively from **Violet Inch Records** at 473-916 W. Broadway.*

demo derby



by Sarah Efron

This column is devoted to demonstrations near and far. Demos are necessary in order for us to voice our opinions on how our society should be run, outside of the multiple-choice test of voting every four or five years. Protests are an important way for people to react against injustices and limit the erosion of rights that we do have. And aside from being an important political tool, every activist knows that demos can be good, clean fun. You get that rush of adrenaline, you get to yell and you may even meet that special man or woman. Here is a look at some recent demonstrations in Vancouver and beyond...

High finance was the target of this year's **Canadian Federation of Students' Day of Action** protest. This annual event saw students across the country fill the streets to denounce soaring student debt loads. Banks were attacked for making sweet profits while students bury their futures under huge debt loads. In Toronto, 120 angry students and anarchists occupied a CIBC build-

ing, demanding a roll back of tuition fees and the removal of corporate executives from university governing bodies. Students in Winnipeg occupied the Premier's office, demanding the end of corporate funding of universities. In Vancouver, protesters occupied the lobby of the Stock Exchange Towers after one student was arrested for writing slogans on the windows. The occupiers left after the graffiti artist was released, but not before he was charged with "mischievous mischief."

Police-student tension was high as the memory of police action during the **APEC Leader's Summit** remains fresh in many minds. **International Women's Day** is fast approaching, which makes me think of the most radical of all radical feminist groups, the British Suffragettes. Led by Emmeline Pankhurst, the Suffragettes advocated women's right to vote. When the government refused to give women full political rights, the Suffragettes resorted to arson, blowing up postal boxes and throwing disfiguring vitriol (sulfuric acid) in

people's faces. Fortunately women today don't have to resort to such tactics, but women are still marching to address issues like the continuing inequality in profession, women's rights in other countries and anti-feminist backlash. The annual **International Women's Day Rally and March** begins outside the Vancouver Art Gallery on March 7th. Also, be sure to tune into **CITR 101.9 FM** on March 8th for a full day of women's music and voices. Co-op Radio **(CFRO)** and **CJSF** are also having special programming for Women's Day.

All this talk about protests makes me think back to the first demo I ever went to, a **Gulf War** protest when I was 14. I got a note from my mom to leave school, purchased a home-made wooden button which said **WAR** with a cross through it and chanted, "Hell No, We Won't Go, We Won't Die For Texaco." Seems not much has changed since those days, as last week I found myself at a **"Desert Thunder"** protest in front of the Van-

couver Art Gallery. Attendance was sparse and apparently protests in the US this time around have been poorly attended. I suppose that after the American interference in Panama, Korea, Vietnam, Chile, Cuba, Dominican Republic, etc., people are used to the routine. The following day, however, people gathered at the Art Gallery for an **Anti-Gulf War Rave**, in the name of peace and unity. Hopefully Vancouver will see more blending of parties and politics. The combo is unrivaled for politicizing the apolitical and gaining increased support.

Protesting is an international culture, let's not forget. In Hong Kong last month, pro-democracy protesters greeted Chinese leader **Qiao Shi** with loud shouts and red paint symbolizing blood. Qiao is a powerful member of the Communist Party and the first leader to visit Hong Kong since last year's handover. Since the colony reverted to Chinese rule, laws regarding civil liberties have been restricted and the elected legislature was replaced with an appointed assembly. The protesters demanded a probe into the deaths of hundreds of students at Tiananmen Square in 1989.

In Paris, 600 pounds of oranges were dumped in front of Cameroon Airlines office to protest the imprisonment of a Cameroon newspaper publisher. **Puis Njawa**, publisher of Cameroon's leading opposition paper, printed a story about President Paul Biya's health. He was

jailed for two years for spreading false information.

Other actions of interest in Vancouver lately include **Maude Barlow's** speech to a packed house at the Vancouver Public Library about the dangers of the MAI... Women Opposed to Police Intimidation Group (**WOPIG**) gathered to protest the stripsearching of women arrested at the APEC protest at UBC and the general abuse of police powers... People demonstrated outside the Mexican Consulate in Vancouver and around the world to protest more murders of **Zapatista** sympathizers by paramilitary groups in Chiapas... Longtime Chinese political prisoner **Wei**

Jingsheng spoke about the prospects for Chinese democracy... **Black History Month** featured various lectures, films and ceremonies... The **Vancouver International of Hope** at the Carnegie Centre and **Free University** at Simon Fraser University's Harbour Centre brought people together to discuss issues like police brutality in the Downtown Eastside, squatting and the history of radical youth. On March 8th there will be a protest of China's occupation of **Tibet**, and a commemoration of the Tibetan uprising of 1959. People are meeting at Robson Square at 1:00pm and marching to the Chinese Consulate at Granville and 16th. There will be a candle light vigil outside the Chinese Consulate on March 10th. If you have an event you would like mentioned in Demo Derby, call the GTR newsworm at 822-5334 or email citynews@mail.ams.ubc.ca*



printed matters

by greg elliot

BERNARD ATXAGA

The Lone Man

(Harvill Press)

CHRISTOPHER

BROOKMYRE

Quite Ugly One Morning

(Abacus)

HUGH LAURIE

The Gun Seller

(Mandarin)

Spring is nearly in the air, with the threat of torrential rainshowers and obnoxious insects. Seems as good a time as any to talk about misery and mayhem.

Some might remember **Hugh Laurie** as the implacable idiot from *Black Adder* and *Jeeves and Wooster*. Unlike the characters he has portrayed,

Laurie's protagonist in *The Gun Seller* is intelligent, pragmatic and competent. Thomas Lang, nearly killed in the first pages, is hired to protect the very man he was accused of

attempting to

murder. Confused, betrayed, and annoyed, he is blackmailed into doing the right thing, whatever the cost. A force guaranteed to remove any respect you may have had for James Bond—except for the Sean Connery version—is filled with witty writing, bizarre situations, comparably realistic set-up, some violence, and a little sex. Thoroughly enjoyable and absolutely ridiculous.

Following along the humorous line, sort of, is **Christopher Brookmyre's** *Quite Ugly One Morning*, the tale of a murder investigation.

Viewed through the eyes of the police, a journalist, the victim's ex-wife, the murderer, his paymaster and corporate culture, this story of a gruesome murder, unwittingly despite being only a short distance from a police station, challenges the traditions of the standard mystery form. If there was a legion of nudes, some overt sex, and clever cinematography,

instead, there is clever dialogue, interesting character development, laughs, grisly descriptions of crime scenes, and political awareness that would be almost impossible to translate on to either the large or small screen. The title is apt from the first page to the last punting clichés with wit and immaculate skill. It won the Critics' First Blood Award (1996) for best first novel of the year.

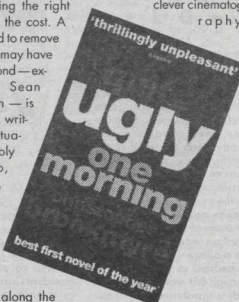
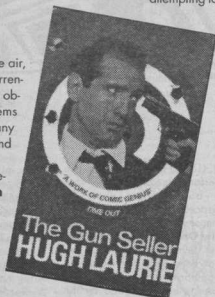
Bernardo Atxaga's

The Lone Man evades the jocular to explore the effects of a life of silence and imprisonment—within a nation not one's own, within penitentiaries, as well as within oneself—had on a former ETA (Basque separatist) member, Carlos. While without remorse for his previous actions, he is nonetheless thankful for the amnesty that marked the end of Franco's dictatorship but still has not

stopped the separatist campaigns. Part owner of a hotel with other members of his old cell,

Carlos

traps himself by old loyalties and foolish lies. He is further buried by foibles of his own creation and those of others. All this during the particularly stringent security surrounding the Barcelona World Cup of 1986. The translation, first from Basque to Spanish then Spanish to English, appears exquisitely natural. *



COLOUR
COLOUR
COLOUR

BEAUTY
BEAUTY
BEAUTY

STYLE
STYLE
STYLE



For those of you who think of Bowie as a transsexual rock star from Mars, *I'm Afraid of Americans* is quite a departure. Evolution leads to speciation and the Bowie of today is quite a different animal. This CD includes six different versions of the title song, originally featured on Bowie's album *Earthling*. Every version of the song was remixed by **Nine Inch Nails** and each one is unique; without the shared lyrics, you would never know that they were the same song. The album features a highly electronic form of the original (no guitars here) that drones on a bit too long for my taste. The second remix is a hip-hop version that features **Ice Cube**. The third remix is a noise track that made me think that something went wrong with my

Shane Vander Meer

verse. It's **Stereolab** (cold) meets **The Monkees** (bouncy) and it's a flawless piece of musicianship on the part of Sean O'Hagan. You must hear this album to know true pop bliss. Go. Buy. Now.
Julie Colero

Tony "the trembler"

Portland, Oregon is home to

Gretel

I think that I like this album. K Records seems to have its finger on the pulse of punk rock

Julie Colero

While for most minstrels,

a.j.

Pieter Hofmann

I like bands from Calgary and
The Puritans are from
Calgary. There must be some-
thing in that Prairie water that
has inspired Calgarians to cre-
ate some of the best rock in the
country. Shall I drop names?
How about the **Brewtals**,
Chixdiggit, **Curse** of
Horseflesh, **Huevos**,
Rancheros, **The Infernos**,
Jackson Phibes, **The**
Mants, and **The Von Zip-**
pers to name a few in alpha-

McNevin sounds kinda whiney like Liam Gallagher of fellow Brits **Oasis**, but unlike Oasis, **Space Monkeys** haven't quite earned a "bad boys" type of image. Instead, they entertain music fans with their programmed rhythms mixed in with real electric guitar and drums. DJ Tony Pipes skillfully works in samples taken from famous artists, including **Wu Tang Clan**.

Most of the album is

Jerome Yang

Redneck Recordings) Three words: "Ben Weasel Approved." Shameless endorsement or sincere plug, you decide. This foursome from Nashville, Tennessee play decent, catchy pogo punk with just enough syrupy sweetness to encourage repeated listening. File next to **Squirtgun** (but no **Screaching Weasel**, 'cu they're far less cynical) in your record collection.

Bryce Dunn

(36pp, halfsize)
Around this time last year, the first issue of *There Was A Sun Once* came out. It was a very short and entertaining zine containing short pieces of fiction by several authors, with most of the pieces written by Marty, who has written other zines in the past. It was a small step into a different type of zine in this world of personal and political zines.

This time around, Marty has written all of the stories himself and there is much more reading content in this issue. Marty uses his writing ability to create longer and more in-depth stories ranging from underground teens on humans, lost-and-found scams, the scam of sex and drugs, and a whole lot more. His writing has a real "seedy," offensive, backstreet-style of writing — kind of like the beatnik writers of earlier this century — which adds a gritty reality and shows the darker side of human nature. Readers with a strong politically-correct mindset may have trouble reading this, but I look at it as fictional view of a slice of reality. Most reviewers tend to avoid writing about a social commentary, if you will. Send a dollar to Martin J. Hauck at Bsmrt, 43111 Balton St., Vancouver, BC, V5V 3Z4.

Jack Duckworth

Bryce Dunn

The first two tracks sound

an awful lot like the better "urgent" or chaotic songs on *The Future Of What*, or *New Plastic Ideas*, but after that, things get weird. A trumpet, saxophone, moog, echoplex guitar pedal, distorted drums, and

even something that sounds like the meows of a cat can be heard adding to the wall of noise in the middle tracks of the album that aren't especially memorable, to say the least.

The eighth and ninth tracks are very slow and sad, with singer Justin Trosper's moving voice singing loudly in the mix. His guitar pounds out tear-jerking minor chords and bassist Vern Rumley cranks out the odd-sounding basslines in with Sara Lund's unique and very rhythmic drumming style to make up a couple of unforgettable tunes. The last track is a sort of confused, instrumental backwards dub song.

I wouldn't say that this is the best Unwound album I've heard, but it's still Unwound and I don't think many bands out there can compare. *Chris Corady*

JOOST VISSER *Partners in Hair* (Ajax)

I don't know much about this album (and the entertainer behind it) except that I like the label it's on, it's got lovely artwork, and Mr. Visser appears to be a Dutchman. Visser's voice and accompaniment immediately suggest a Dutch **Will Oldham**, if you can imagine that, dear reader — the rollicking Will Oldham, not the haunted, "touched" Will Oldham — AND the **Dylan** of

"Hurricane" — rollicking and driving — but not as full as Dylan's *Desire* ensemble, more stripped. You get the picture.

Sprinkled in with the songs are in number of odd but intriguing "field recordings" too. "Excerpt from 'Arabesque on the Prosimian Theme'" is some kind of calypso tune; "March Music for the Holy Week" is just that, recorded in Spain (I think), etc. In number of odd but intriguing "field recordings" too. "Excerpt from 'Arabesque on the Prosimian Theme'" is some kind of calypso tune; "March Music for the Holy Week" is just that, recorded in Spain (I think), etc. In number of odd but intriguing "field recordings" too.

Jack Adams

THE WEAKEARTHANS *Fallow* (G7 Homecoming Committee)

I expected this to be some sort of better-than-average pop-punk record because the singer, from **The Weakerthans** is John K. Samson, former member of the legendary Winnipeg punk band **Propagandi**. Instead, what I found was that *Fallow* is a better-than-average rock record full of mid-tempo songs about life in the Prairies and other such subjects.

The faster songs are reminiscent of the late **Jawbreaker**, but Samson's soft and sweet vocals don't seem to properly suit the distortion and noise coming out of his guitar amplifier, so it makes most of

these songs sound kind of generic. When the Weakerthans turn off all the noise and pick quiet melodies on their instruments, as they do on at least two or three of their songs, they begin to sound like **Bedhead**, which, in my opinion, is a very good thing. Samson's vocals almost fit perfectly with the more tranquil and sad tunes that contain subdued, clean-sounding strummings really "make" this album. All in all, a long, rambling, somewhat interesting collection, but one that ultimately isn't all that gripping.

Chris Corady

THE WEDDING PRESENT *George Best Plus* (True North)

This re-release of the *George Best* album with added singles is the essential **Wedding Present** album. This British group made an art out of wrapping sad, depressing themes up in perky, upbeat music. Singer and lyricist David Lewis Geddes addresses issues of love and hate in an eloquent fashion, creating scenarios and characters we can all identify with. Although this album was first released ten years ago, the issues dealt with are still pertinent to the lives of today's not-so-rich and famous. These are songs for the working class, songs which sap and give hope at

the same time. It's all about dancing and shedding tears, baby. Enjoy.

Julie Colero

VARIOUS ARTISTS *Das Digitale Vertrauen* (Bag/Soleil-Moon)

A tiny, bizarre landscape on Vancouver Island gave The Bag its name. The label is settled down in Hamburg, Germany and focuses on electronic music. Three vinyl 10's and one 7" have been released as limited editions (500-1000 issues) with music by Edward Ka-Spel (singer of **The Legendary Pink Dots**), **Asmus Tetchens** and a new band from Hamburg, called **Jetzmann/Liquidisk**.

The Bag's distributor in the US is Soleil-Moon Records, who had the idea to release a CD with all Bag-matic material. Because nobody was interested to rip all 10" owners off, all artists of the project composed new, exclusive tracks and the whole idea ended up as a double CD in a digipack with beautiful artwork. The music moves between extreme, electronic noise, atonal sounds, beautiful melodies and reduced dance-rhythms, but none of the songs was first released ten years ago, the issues dealt with are still pertinent to the lives of today's not-so-rich and famous. These are songs for the working class, songs which sap and give hope at

Sven Niechiziol

VARIOUS ARTISTS *Deepwater Black* *Inconlation Vol. One* (PEG Music)

For those not well versed in the realm of modern electronic music, the *Deepwater Black* compilation is the one for you. The disc includes a little bit of everything: drum 'n' bass, trance, house, break beat and ambient **heavy Electric** style. It's the album where a nice release number that eases you into **Network's Delerium**. Of all the tracks on this album, this is the one I skip over. I'm not much for singing in my techno. That track gives way to a high energy tune by **Prodigy** that makes me want to dance around my room. That's followed up by another highly danceable tune by **Empirion**. There are a few forgettable tracks including a remix of the *Deepwater Black* theme song and a hip-hop song by **Mood Ruff** (more singing). Drum 'n' bass fans will applaud **Jonny L's** "Treading," with its underwater feel. That's followed by a trance song by **Cyrius** that will make you smile (and tap your toes). **Moonstare** presents another drum 'n' bass banger that is truly worthy of the title, *Impassional Star Cruiser*, and a perfect segway into "Hologrammatic Dub" by **DJ Spooky**. This is one of those songs were you see how amazing a couple of turntables

sound in the hands of someone who knows how to use them. In "Future Dub," the German duo of Jan and Andy (a.k.a. **Mouse on Mars**) use their lips to create an interesting mix that defies definition. But by far the best song on the whole album and well worth the price of the CD alone, is the inclusion of "Metal" by **Gary Numan**. This is a song to remind us that electronic music isn't as new as some people may lead you to believe.

Shane Vander Meer

VARIOUS ARTISTS *Super Secret Songs: A benefit for Kitchener's Korova Cafe* (Ramona)

The Korova Cafe, in Kitchener, Ontario, is a student-run, non-profit cafe that features student art and all sorts of events. The profits from this CD will help keep the cafe open and some great bands have contributed. Some bands are well known, others are just starting out, but all wrote new songs for this compilation. Some songs worthy of note are "You got me Running" by **Plumtree** and a rocking number by **The Bonadocs**. My favorite track is a cover of "The night has a 1000 Eyes" by **Dan Bryk**. All the songs are an indie rocker's dream come true. And best of all, every artist is Canadian!

Shane Vander Meer



ATARI TEENAGE RIOT *SHIZUO* ECBOR Tuesday, December 9 Palladium

This show was frightening in many ways. How could I have jeopardized my German finals to experience this Scheisse known as "Hardcore"? The artists of Digital Hardcore Recordings are a joke line. **ECBOR** stood on stage and lip-synched. **Shizu** had a skanky porno look in cowboy hat and little else gyrate while he wisted the odd knob.

Atari Teenage Riot proved to be a bit more entertaining, as they were a bit more likable. Hann won my heart as she spit on the crowd and Carl Crook, skinny bit that he is, kept trying to pick fights with the crowd. Alec Empire provided the most enlightening action of the evening — why did he get naked? This boy thinks he is the ultimate rockstar and I do not like that. I didn't plan on seeing this dreamy gabber-boy's German speedo undies. I wish that the leather pants had stayed ON, and that I had stayed HOME.

Julie Colero

ROCK FOR CHOICE *MOLLIES REVENGE* PLUTO MUDGILL 10 DAYS LAZE GAI Friday, January 16 VECC

Being naturally alienated by most loud and brash sounds, I opted to go easier listening night for Rock for Choice for fun, music and to show my support for the pro-choice cause.

I arrived just in time to catch the tail end of **Gaze's** set. They play heartfelt, introspective pop — wistful melancholy set to bouncy pop. Gaze was the perfect antidote to the loudness that was to follow.

As expected, **R4C veterans 10 Days Laze** brought the kids to their feet in a frenzy of metalpunkrock. They were tight musically, the lead singer's energy was fun to watch and, judging from the crowd response, infectious. Although my mind started to wander after the first few songs, the mothers were in full force throughout their set,

which is enough indication of their stellarness as a live band.

Because of her name and other stuff, I had a lot of negative preconceptions about **Mudgill**. Well, my anxieties were shattered. Her distinctive voice separates her folksy songs from the Lithif Archetype and the intricate song arrangements make her narrative all the more absorbing. Her too short set that night was acoustic, which I thought gave her songs an added weight. Apparently, she is usually more "rock," but probably just as good.

The last band I caught was **Pluto**, whose set consisted mostly of songs from their forthcoming album. Catherly, visceral poprock with plenty of strutting and orgasmic facial expressions courtesy of their lead singer. While waiting for them to play something I'd recognize, I realized that Pluto's songs are all similar-sounding enough to seem familiar, even if you've never heard the song before. Makes for a pretty monotonous live show, but hey, maybe the crazy singer antics are meant to compensate.

The night ended with **Mollies Revenge**, but I can't give you an account of their set "cause I had to leave."

Fun was had, raffle prizes were won and important issues highlighted. It was another great instalment in a series of R4C benefit shows.

Zia

GOLDFINGER *TRIKE WIPROUT* WHEAT CHIEFS Friday, January 23 Starfish Room

Vancouver's **Trike Wipout** kicked off the sold out evening with an aggressive '90s punk-metal sound. The leadman offered hard, biting vocals, characteristics of bands like **Korn**, and a dj added extra sound effects. Well, my anxieties were shattered. Her distinctive voice separates her folksy songs from the Lithif Archetype and the intricate song arrangements make her narrative all the more absorbing. Her too short set that night was acoustic, which I thought gave her songs an added weight. Apparently, she is usually more "rock," but probably just as good.

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Southern California's **Goldfinger** brought the audience's attention levels to the max, with their hyper stage presence and their energy-filled punk/ska music. Opening with a ska tune "Answers," the group maintained

the excitement with their first single "Here in Your Bedroom," "Chris Cayton," a song about suburban ex-boyfriends, "Maki a treat for the ladies, and 'Rio Grande,' a **Duran Duran** cover song. Darrin, the drummer, even took the mic to do a rockin' version of **Chumbawamba's** "Tubthumping." These guys treated their fans like their friends, allowing them to dance and sing with them on stage. The evening finally ended after two encores.

Jerome Yang

THE JESUS LIZARD STANFORD PRISON EXPERIMENT Wednesday, January 28 Starfish Room

Stanford Prison Experiment opened but sounded a bit too understated to be the "emo" for the liking. On the other hand: the **Jesus Lizard** — believe it or not, friends — are still kickin' AND kickin' 'em out. Sadly, though, Mr. Mac McNeilly, drum of the gods, is "Mickey Punk" 'em, having relocated to the **P.W. Long's Reelfoot** camp. For some reason, Mr. Yow usually steals all the attention (and for good reason), but for myself the other 3/4s of the band have always been just as essential.

The **Jesus Lizard** was defined just as much by David Sims' expando-ass assaults, Duane Dionese's sometimes skeletal, sometimes menacing guitar work, Mac McNeilly's ferocious AND inventive skin-pounding (how many

drummers could hammer their kits with the same authority that McNeilly did on "Pastoral," transforming an old song into one of that downright devastating). McNeilly's replacement, James Kimball — of **Denison-Kimball Trio** fame — is a solid drummer, but compared to McNeilly, he's merely functional. That being said, the remaining 3/4s of the band was in fine form.

Yow started off the evening in some jack-ass snowboarder-style tee-shirt, but soon had the common sense to go bare-chested. It didn't take him long to whip the herds into a frenzied sweat (I, personally, lost 12 pounds during the course of the evening). And despite some barriers the proprietors of the Starfish Room had borrowed/leased from APCC, "all sorts of" stormtroopers, Yow managed to pull off several penetrating body-valleys into the audience. Always the charmers, the **Jesus Lizard** generously pulled out all the "hits" from APCC, "I'm a Punk" ("Mickey Trick" and "Blue Shot" among them) and just kept giving and giving and giving (three encores!), 'til it hurt.

a.j.

DITTIMITS PROBES SHELLEYCOATS Friday, January 30 The Columbia

Looked like an interesting night, judging by the bands' names. I expected **Shelleycoats** to be a

group of Goth anarchists who would make heavy references to the wardrobes of infamous Romantic writers; I thought the **Probes** would take me on some sort of exploration [either of distant galaxies and spacey whatnot, or of the insides of organic bodies, and I believe that]. **Dirtmints** would have come in dirty and stinkin' from a hard day of slinging mud and excrement at each other at their local ballpark.

None of the above hypotheses proved even remotely accurate. **Shelley** came on first, opening with a **Buzzcocks** cover that was quite impressive. This was probably their best song. Their bass player is remarkable in that she plays a fretless without resorting to all that swooning and sliding nonsense that so many fretless players seem unable to avoid. The vocalist for this band has a smirky sarcasm that goes well with their sound. Which is? Oh, I don't know... perhaps an indie-rock adaptation of the **Go Go's**, minus the cliché-bearing quaintness. I liked this.

On to the **Probes**. They said, "We're back," early on in their set, implying that maybe the audience had missed them while they were away. I, for one, had never heard of this three-piece rawk band before. Whatever. The frontman reminded me of **AC/DC** for two reasons: (1) he played a Gibson SG and (2) his voice sounded like **Bon Scott** without the apparently constrained genitalia. This is a bad thing. This sort of music is like a cold palate when the singer's balls are twisted so hard that he squeaks and squelches like a freshly shaven hyena. Alas, these guys played a tight set, but hey, this music just doesn't do it for me. However, the crowd seemed to dig it.

By the time **Dirtmints** took the stage, the club was very well-stocked with patrons. This three-piece has an energetic presence that is too often absent from bands of the punk sort. Their costumes are great, too: straw hats and short skirts. They seemed very well rehearsed and confident. They had a punchy sound and a punchy attitude. However, one might ask a band for greater diversity in their sonic range. On the other hand, this is punk music — if the same three chords work once, why not push the envelope as far as the masses will tolerate? The best moment was their lively cover of **Blondie's** "Hanging on the Telephone."

And just one more thing. While this review is rather long, it is made for a reason: this city is experiencing a scarcity of extensive reviews of local bands' concerts. When gigs are as well attended as the only hat I just described, it is an outright shame that reviews of them are either superficially brief or nonexistent. Come on, local gig-goers, do something worthwhile with your opinions: put 'em in print.

Sean Er

MODEST MOUSE GAZE

**Saturday, January 31
Starfish Room**

Phil: So, uh, why are we here?

Lil: We're here to see **Modest Mouse**.

P: Modest Mouse?

Lil: Yeah, I believe that — we heard them on the Fox the other day!

P: They rock hard.

P: Oh, cool. Can we mosh to them?

L: Yup. I brought my whole sori-ty tonight, because this band is so dreamy. That drummer guy, Jeremiah Green, he's so dreamy

P: Does he rock hard?

L: He rocks hard.

P: You know, I think that I saw these guys on **MuchMusic** once. They looked pretty indie. I don't know if you like that. Do they have any albums?

L: Not on a major label, so, no...

P: Who're these guys??

P: Gaze. They're cute

...but they don't sound

enough... like **The Breeders** for me to like them. Damn, these

girls are just way too indie. GET OFF THE

STAGE! They're causing

me to think about issues, which impedes my alcohol

consumption. They play

well, and write catchy

songs, but they just ain't

top 40.

L: I dig. You want something

a bit more **Green Day**-ish

P: Yup, like these guys.

L: I think this is **Modest Mouse**.

Yeah, they look dreamy enough

to be headlines. Why're their

songs so long? I'm running out

of energy — moshing amidst

many other drunk obnoxious

young kids can sure take it out of

you.

P: Yeah, but we're rockin' hard.

L: We are. I just wish all those

real fans would leave, so we'd

have more room to mosh and

crowd-surf!

P: Dude, that would be perfect.

Man, why are all those indie kids

glaring at us?

L: Who knows. Just knock them

over, and keep on rocking hard.

Julie Colero

PERFUME TREE ELECTRONICS

**Thursday, February 5
Starfish Room**

There are so many good things about **Electronics** that I find it hard to write this review comprehensively, without speaking in longwinded or overwise gawking superlatives without a care for syntactic order and whatnot. OK. Let's start with some comparisons: **Slowdive** and **Spiritualized** are the most obvious references in their work, but this band has a presence and intensity that's all their own.

The set began with a few big broody numbers that made you forget that this group was composed of five separate musicians. From there, they descended into a deep, dark ocean, observing iridescent starfish and anemones,

never needing to come back to the surface for air because the angelic voices of Clare Kenny and Wendy Young are capable of breathing sweet life into anything with the ears to hear them. The use of flute was entirely welcome in this soundscaping, augmenting the already-dreamy compositions with flourishes of slowly growing flora. Longer synth-infos and outros characterized the latter portions of their set, with sparser drumming by Curtis Dobson. It is refreshing to hear experimentation from all members of a band (including the drummer), and the way in which **Electronics** utilize these motifs seems perfectly consistent with their songs. A concerted effort is put into varying the intensity of the music: beginning softly, then

ambience, reminding the audience that yes, there are other models for music-making — this one being reminiscent of **Deleerium** — except that **Perfume Tree** creates pieces that are far less fragmentary, far less monotonous. This three-piece casts shadows of mid-'80s electro-pop, and when I say that I mean that their choice of sounds put these thoughts into my head. Some synth sounds took me back to **Depeche Mode** or **Bronski Beat** (circa 1985) — rendered in an entirely different context, of course. Much digital processing of the vocals lends mythic (and alien) **Kate Bush** overtones to this music. It works very well. I am not a big fan of instrument-

friends of the band, no one was at The Brickyard to see **Revulva** play their unique brand of punk-grunge that can only be described as **Meat Loaf** meets **The Ramones** with female-teenager frustration.

That aside, **Mystery Machine** has been in limbo as a recording act for several years, keeping fans waiting for the day when they might decide to make more music. With the upcoming release of their third album only two weeks away, the band made a lasting impression on those present, playing a lengthy set of material from their forthcoming album as well as from their last release, *10 Speed*. Crowd favorites included "Just A Sec," "Sinkin'," and "Brand New Song," all performed with vitality and zest. Notably absent were classics from their first album, *Glazed*.

Mystery Machine is now a five-piece, having added a third guitarist to make an already thick guitar sound unapproachable. Despite this extra element of unpredictability, the band is as tight as ever, never missing the breaks and working dynamics to full effect.

Patrick Gross

WHISKEYTOWN MARY LOU LORD Saturday, February 14 Starfish Room

Who better to open a Valentine's Day show than **Mary Lou Lord**, singing songs of heartbreak and love gone bad? Even though I'd never seen her before, I'd heard a lot about her. As it turns out, I was impressed. Lord's, perhaps, the epitome of catchy, jangly, melodic pop. On

the surface, she reminds me of **Juliana Hatfield** — I mean, they look similar and both play poppy music — but that's the extent of the similarities. Lord has got way more substance, her songs are catchier, she writes decent lyrics, and unlike Hatfield, her voice wouldn't break glass. In fact, her vocals resemble **Bettie Serveert's** Carol Van Dijk.

Mary Lou Lord was backed by a strong band; they didn't overplay and they gave the songs plenty of room to breathe. She interacted well with the audience and they gave her a well-deserved, positive response.

Whiskeytown, North Carolina's all-country flavour of the month, occupy the void between **Son Volt** and **Wilco**. I

really dig their latest CD, *Strangers Almanac*, so I was looking forward to checking them out live.

The stage was lit by two candles and two dim, red spotlights, which made it awfully hard to see the band. I think that was the point. Ryan Adams and his live bandmate, only one of whom incidentally remains from the recording of *Strangers Almanac*, played mostly sped up, more rockin' versions of their tunes, whereas the album is more relaxed and melancholic. In fact, at times the sound seemed like a completely different band.

The band seemed a strange mix of people. In particular, the lead guitarist stood out, reminding me of annoying ex-Saturday Night Live bandleader G.E. Smith. He seemed like the kind of guy who was recruited from some mainstream country cover band. He was, however, an exceptional guitarist and played effortlessly. And he had all the rock star moves down pat.

During the encore, Adams had a little bit on someone in the audience. He threatened to kick his ass, he slogged Canada a bit, and then cut the set short. Whiskeytown are great on album, but are hard to take live when Adams' ego takes centre stage.

Fred dorf

HUM SPEEDBUGGY Sunday, February 15 The Gate

What a relatively quiet Sunday evening at The Gate when the peace and calm was interrupted by an alternative rock band by the name of **Speedbuggy**. **Speedbuggy** provided an excellent blend of distortion guitar riffs, never taking time between songs to apologize for interrupting the hockey game on the stage's big screen. Although the lyrics were fairly unintelligible, the vocal lines were well suited to the music. They reminded me of **Treble Charger** and **Nada Surf** and I wouldn't be surprised at all to see them on *The Wedge*.

Hum began in a highly unconventional manner: they played with the big screen still drawn down over the stage so that fans could see the end of the big hockey game! **Speedbuggy**, **Hum** is a group that never hesitates to explore the unknown realm of unusual guitar sounds. Two words come to mind to describe their set: distortion extravaganza. These four men from Illinois were entirely composed and calm. The singer and guitarist even turned around with their backs to the audience during songs. Cool lighting effects were also matched to the music, adding to their stage presence. **Hum** performed a great selection of songs from their first album (including "I Hate It Too," "The Pod," and "Stars," their first big single back in '95) and sampled their new album, *Downward is Heavenward*, which features the heavy, energetic "Coming Home." Jerome Yang



photo by richard folgar

the Jesus lizard at the
starfish room

gradually bringing in other things, building momentum, leading up to an enormous orchestral organism that moves imperceptibly from one orbital path to another. Towards the close of the set, a notably dreamy piece highlighted the fluid bass playing of Eric White, who, by now, it seemed, was the conductor of the whole stroboscopic enterprise.

Headliners **Perfume Tree** came on just before midnight, at which point the Starfish Room was relatively busy (for a Thursday night). This act flooded the room with danceable electro-

music of any kind, so to hear an organic voice (and a gorgeous one, at that) blended into the lora of **Perfume Tree's** two synthesists makes it so that both heart and mind receive their stimulations simultaneously.

Sean Er

MYSTERY MACHINE REVULVA Friday, February 13 Brickyard

Opening acts are usually comparable to the headlining acts at a show, but on this occasion there was no such correlation, since **Mystery Machine** is not an angst-ridden, talentless act. Let's just say that, aside from a few

on the dial

CiTR

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SUNDAYS
ARE YOU SERIOUS? MUSIC 8:30-12:00PM All times measured by ear. This show presents the most current new music from around the world. **Fan open.**
THE ROCKERS SHOW 12:00-3:00PM Reggae into all styles and fashion.
BLOOD ON THE SADDLE alt. 3:00-5:00PM Real cowboys caught in yer boots country.
WIRELESS alt. 3:00-5:00PM
QUEER FM 6:00-8:00PM Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver and listened to by everyone. Lots of human interest features, background on current issues and great music commissions reflecting preferences and gender identities.

HELLO INDIA 8:00-9:00PM
GEETANALI 9:00-10:00PM Geetanjali features a wide range of music from India, including classical music, both Hindustani and Carnatic, popular music from Indian movies from the 1930's to the 1990's, Semi-classical music such as Ghazals and Bhojans, and also Qawwalis, Folk Songs, etc.
THE SHUD 10:00PM-12:00AM Sindy Hip Hop — Sindy Underground — Sindy Vinyl With your hosts Mr. Checka, Hip Out & J Swing on the 1 & 2's.
IN THE GRIP OF INCOHERENCY 12:00-4:00AM Drop yer gear and stay up late. Naked radio for naked people. Get bent. Love Dope. Eclectic music.

MONDAYS
BREAKFAST WITH THE BROWNS 8:15-11:00AM Your favourite brownies, Jones and Peter, offer a sensory blend of the familiar and exotic in a blend of aural delight! Tune in and enjoy each weekly brown plate special. Instrumental, trance, lounge and ambient.
THE STUPID RADIO SHOW 11:00-1AM-10:00PM Playing a spectrum of music from Garage Band to Big Band acoustic to electric.
NEEDLEPOINT 1:00-3:00PM Misheard pop rock, a quick ride downtown. Don't miss the Snow White Float. I love the Snow White Float.
THE MEAT-EATING VEGAN 3:00-

4:00PM Endeavour to feature dead air, verbal floutness (only when I speak), a work of music by a twentieth-century composer — can you say minimalist? — and whatever else appeals to me. **Fog and dyes positive.** Mail to your request, because I am not a human-answering machine. **Quarter after the call someone who cares.**
EVIL VS. GOOD 4:00-5:00PM Who will triumph? Hardcore/punk from beyond the grave.
BBC WORLD NEWS SERVICE 5:00-5:30PM
BIRDWATCHERS 5:30-6:00PM Join the Sports department's three eyes on the Birds.
HANS KLAUS' MISERY HOUR alt. 6:00-7:00PM Maximalist depressing, unheard and unlistenable melodies, tunes and voices.
RADIO BLUE WARSAW alt. 6:00-7:00PM Join library queens Helen G. and Kim on their into quests set to only the best music.
HIP HOP HAVOC 7:00-9:00PM
THE JAZZ SHOW 9:00PM-12:00AM Vancouver's longest running prime time jazz program. Hosted by the versatile Gavin Walker. Featuring a 11.
Mar 2: The prophetic Herbie Nichols

Mar 9: Ornette Coleman's Birthday Celebration: his early recordings
Mar 16: In honour of vibraphonist Milt Jackson Vancouver show.
Mar 23: Special guest host
Mar 30: Mark on Mark: band leader and drummer T.S. Mark's latest and best
DRUM 'N' SPACE 12:00-4:00AM Vancouver's only drum 'n' bass show. Futuristic urban breakbeat at 160bpm.

TUESDAYS
J-POP WONDERLAND 6:30-8:30 AM Japanese early morning imports!
AROUND THE MIDDLE EAST IN AN HOUR 8:30-9:00AM Middle eastern music for your morning drive.
THIRD TIMES THE CHARM 9:30-11:30AM Torrid trashrock, sleazy surf and pulsating punk provide the perfect scissor kick to your head every Tuesday morn. There's no second chance when KungFu is used for evil with drunken fast Bryce Kilgall!
FIVE HOUR LUNCH 11:30AM-1:00PM "Have a rock n' roll McDonald's for lunch today!"
POLYFILLER 2:00-3:00PM TWO WORDS: AVANT GARDE FOLK.

LADY DEATHSTRIKE'S BENTO 3:30-5:00PM Power to the people! Feminist news, hip-hop tracks, lesbianic rock and Asian food.
NOOZE 5:00-5:30PM Our dedicated newstam brings you the best news about student life, community organizations, festivals, arts, youth culture, and social/political issues. Real voices bringing you news you won't hear anywhere else.
RADIO ACTIVE 5:30-6:00PM Social justice issues, Amnesty International updates, activism and kicking up the evil corporate powers that be!
DIGESTIVE TRACKS 6:00-7:00PM Underground hip hop music. Live on-air mixing by DJ Flipout. Old school to next school tracks. Chew on that shit.
THE UNHEARD MUSIC 7:00-9:00PM Meet the unheard where the unheard and the herds of hardly heard are heard, courtesy of your local and demo director Dale Sowyer. Heard up! New music, independent bands — **RITMO LATINO 9:00-10:00PM** Get on board Vancouver's only tropical fiesta express with your loco hosts Rolando, Romy, and Paulo as they



	SUN	MON	TUE	WED	THU	FRI	SAT
6							
7	BBC	BBC	j p o p wonderland	suburban jungle	The Armo Connection	caught in the red	BBC
8							
9	are you serious music?	Breakfast with the Browns	around the middle east	Mary Tyler Moore Show	the last desk	Venus Flytrap's Love Den	THE SATURDAY EDGE
10			third time's the charm				
11		the STUPID RADIO SHOW	Five Hour Lunch	DIGITAL ALARM CHRONOMETER	MUSIC FOR ROBOTS/ Filibuster	Ska-t's Scenic Drive	
12					CANADIAN LUNCH		LICORICE ALLSORTS
1	ROCKERS SHOW	needlepoint	Colonel Sander's hideout	love sucks	Steve and Mike	Fill in	POWER CHORD
2			Polyfiller	Sugarcube Factory	justin's time	Little Twin Stars	
3		Meat-Eating Vegan		motor daddy	FLEX YOUR HEAD	NARD'WAR C o i z	lucky Scratch
4	WIRELESS/ BLOOD ON THE SADDLE	evil vs. good	LADY DEATHSTRIKE'S BENTO				
5	filler	BBC Worldnews	NOOZE	BBC World news	NOOZE		hearsay
6	QUEER FM	birdwatchers	radio active	Rachel's Song	entertainment desk		
7		hans klaus' misery hour/ radio blue machine	digestive tracks	ESOTERIK/ SOLID STATE	Out For Kicks	Far East Side Sounds/ African Rhythms	RADIO FREE AMERICA
8	Hello India	hip hop havoc	THE UNHEARD MUSIC	and sometimes why	on air with greased hair		SYNAPTIC SANDWICH
9	GeetaNali		RITMO LATINO	Folk Oasis	LIVE FROM THUNDERBIRD RADIO HELL	HOME BASS	
10	THE SHOW (hiphop)	THE JAZZ SHOW	Canuck Stops Here/ witchdoctor highball	str8 outta jallundar	Slippery Slot / Groove Jumping		live at the hi-hat
11							rebel jazz
12							
1	IN THE GRIP OF INCOHERENCY	DRUM 'N' SPACE	AURAL TENTACLES	OPEN SEASON	Plutonian Nights	LIAP SINK	Filet of Soul/ Earwax
2							
3							
4							

shake it and wiggle it to the latest in Salsa, Merengue, Cumbia and other fiery fiesta favourites. Latin music so hot it'll give you a tan! jRADIO 5480/5411

THE CANUCK STOPS HERE alt.
10:00PM-12:00AM Listen for all Canadian, mostly independent tunes.

WITCHDOCTOR HIGHBALL alt.
10:00PM-12:00AM Noise, ambient, electronic, hip hop, free jazz, christian better living it's, the occasional amateur radio play, whatever.

AURAL TENTACLES 12:00AM-VERY LATE Warning: This show is moody and unpredictable. It encourages insomnia and may prove to be hazardous to your health. Listener discretion is advised. Ambient, ethnic, funk, pop, dance, punk, electronic, synth, blues, and unusual rock.

WEDNESDAYS
SUBURBAN JUNGLE 6:30-9:00AM Some cheese for your morning bogal!
MARY TYLER MOORE SHOW 9:00-10:00AM Girl music of all shapes and sizes.

DIGITAL ALARM CHRONOMETER 10:00AM-12:00PM electronic.
LOVE SUCKS 12:00-2:00PM Music at work. (Cut up mixed genres—eclectic, electronic included but not mandatory).

MOTORDADDY 3:00-5:00PM No indie rock here—just some good ol' Southern fried love boogie!
NOOZE 5:00PM-5:30PM

Community/campus news and views.
RACHEL'S SONG 5:30-6:00PM Info on health and the environment, with a focus on Vancouver. Topics ranging from recycling and conservation projects to diet, health, and consumption and sustainability in the urban context. Comments and ideas are welcome.

ESOTERIK alt. 6:00-7:00PM Ambient/electronic/industrial/ethnic/experimental music for those of us who know about the rituals.

SOLID STATE alt. 6:00-7:30PM Featuring the latest in techno, trance, acid and progressive house. Spotlights on local artists, ticket giveaways, & live performances. Hosted by M-Path.

AND SOMETIMES WHY 7:30-9:00PM dub narcotic, bedhead, ICU ... these are a few of our fave-oh-writ things. la la la!

FOKK OASIS 9:00-10:00PM Acoustic/roots/folk music in the middle of your week. Focus on local and Canadian singersongwriters, regular features on other regions with in-house visits.

STRAIGHT OUTTA JALLUNDHAR 10:00PM-12:00AM Let DJs Jindwa and Bindwa immerse you in radioactive Bhangra! "Chalkh de phutay." Listen to our favourite Punjabi tunes—remixes and originals. Bhangra!

OPEN SEASON 12:00 - 4:00AM Mixed bag of surprises coming your way.

THURSDAYS
THE ARMO CONNECTION 6:30-8:30AM Bringing you the best in west coast rap

THE LAST DESK 8:30-10:00AM Listen carefully as Johnny B brings you CiTR's classical music show. Featuring Canadian composers, amateur hour & more. Radio can fuoco, for the masses.

FILIBUSTER alt. 10:00-11:30AM from

accordian to the backwoods via swingin' lounge sounds ... this show is a genre free zone.

MUSIC FOR ROBOTS alt. 10:00-11:30AM Viva La Robotica Revolution. Electronic ... new-wave to-wave.

CANADIAN LUNCH 11:30AM-1:00PM From Tahoo to Gordie, Baffin Island to Portage la Prairie, The Hi Canadian soundtrack for your midday snack!

STEVE & MIKE 1:00-2:00PM Crashing the boyz' club in the pit. Hard and fast, heavy and slow. Listen to it, baby. (hardcore).

JUSTIN'S TIME 2:00-3:00PM Serving up your weekly dose of Shirley Hom and other jazz-filled confessions.

FLEX YOUR HEAD 3:00-5:00PM Hardcore and Punk rock since 1989. <http://mwpjaye.direct.ca/f/flyrhead/>
BBC WORLD NEWS SERVICE 5:00-5:30PM

ENTERTAINMENT DESK alt. 5:30-6:00PM Movie reviews and criticism.

OUT FOR KICKS 6:00-7:30PM No Bikerbombs, nothing politically correct. We don't get paid so you've damn right we have fun with it. Hosted by Chris B.

ON AIR WITH GREASED HAIR 7:30-9:00PM Roots of rock & roll.

LIVE FROM THUNDERBIRD RADIO HELL 9:00-11:00PM Local music from 9. Live bandz from 10-11.

SUPPERY SLOT 11:00PM-1:00AM From animals, plush toys and Napolim Death. These are a few of my favourite things. It's all about shootin' the shit and rock n' roll, baby.

FRIDAYS
CAUGHT IN THE RED 6:30-8:30AM garage rock and other things.

VENUS FLYTRAP'S LOVE DEN 8:30-10:00AM Join Greg in the love den for a cocktail. We'll hear retro stuff, groovy jazz, and thicker stuff too. See you here ... and bring some ice.

SKAT'S SCENE-HI DRIVER 10:00AM-12:00PM Skatino oil of style and fashion ... if we don't get you dancing ... we will find you ... and we will KILL you ...

LITTLE TWIN STARS 2:00-3:30PM Underground, experimental, indie and women. Jacuzzi space rock at its finest.

NARDWUUR THE HUMAN SERVICE PRESENTS ... 3:30-4:00PM

NOOZ 4:00-5:00PM selfitled.

NOOZE 5:00-5:30PM

FAR EAST SIDE SOUNDS alt. 6:00-9:00PM Sounds of the transpacific underground, from west coast to east Detroit. Sound system operator, Don Chow.

AFRICAN RHYTHMS alt. 6:00-9:00PM David "Love" Jones brings you the best new and old jazz, soul, latin, samba, bossa & African Music around the world.

HOMEBASS 9:00PM-12:00AM The original live mixed dance program in Vancouver. Hosted by DJ Nooz, the main focus of the show is techno, but also includes some trance, acid, tribal, etc... Guest DJ's, interviews, retrospectives, giveaways, and more are part of the flavour of homebass.

LIMP SINK 12:00-3:00AM The show that doesn't hate you. Friar Fritter Abolokun and Postman Pat alternate with Tobias' Paradigm Shift (rant, phone-in and kiss your mother with the guests).

SATURDAYS
THE SATURDAY EDGE 8:00AM-

12:00PM Music you won't hear anywhere else, studio guests, new releases, British comedy sketches, folk music calendar, ticket giveaways, plus **World Cup Report** at 11:30 AM. 8-9 AM: **African/World roots**. 9-12 noon: Celtic music and performances.
LICORICE ALLSORTS 12:00-1:00PM All kinds of music spoken word, interviews. Phone in for comments or requests. Tune in and expose yourself to new music and ideas.

POWERCHORD 1:00-3:00PM Vancouver's only true metal show; local demo tapes, imports and other rarities. Gerald Rattlehead and Metal Ron do the damage.

LUCKY SCRATCH 3:00-5:00PM Blues and blues roots with your hosts Anna and AJ.

RADIO FREE AMERICA 6:00-8:00PM Join host Dave Emory and colleague Nip Tuck for some extraordinary political research guaranteed to make you think. Originally broadcast on KFC (Los Angeles, CA).

LIVE AT THE HI-HATTI 10:00PM-1:00AM "Live!—shows and bands—admission \$6.00 — Performers are subject to change." Maximum Soul.

REBEL JAZZ 10:00PM-1:00AM Join Girish for some—rebel jazz.

EARWAX alt. 1:00AM-DAWN "Little bit of drum, bit of bass and a whole lot of noise." Late-night radio soundcloud destined to fust you hard.

Zine features, plot experimental chunes, and the occasional turntable symphony. "Money, we'll rock you on 'til the break of dawn." — G. Smiley

CiTR
101.9 FM

W H O M
H O W

Arts	???
Board Chair	Harry Hertscheg
Business	Thomas Hicks
Current Affairs	Sarah Efron
Demos/Cassettes	Dale Sawyer
Engineer	Richard Anderson
Entertainment	Clinton Ma
Mobile Sound	Ken Orchard
Music	Siobhan & Megan
President	Ryan Ogg
Production	Mark Constantinescu
Programming	Namiko Kunimoto
Promotions	Justin Ho
Secretary	Chris Corday
Sports	Slavko Bucifal
Station Manager	Linda Scholten
Traffic	Marlene Yuan
Vice President	Frank Hannille
Volunteer Coordinator	Anna Friz

Slippery Slot

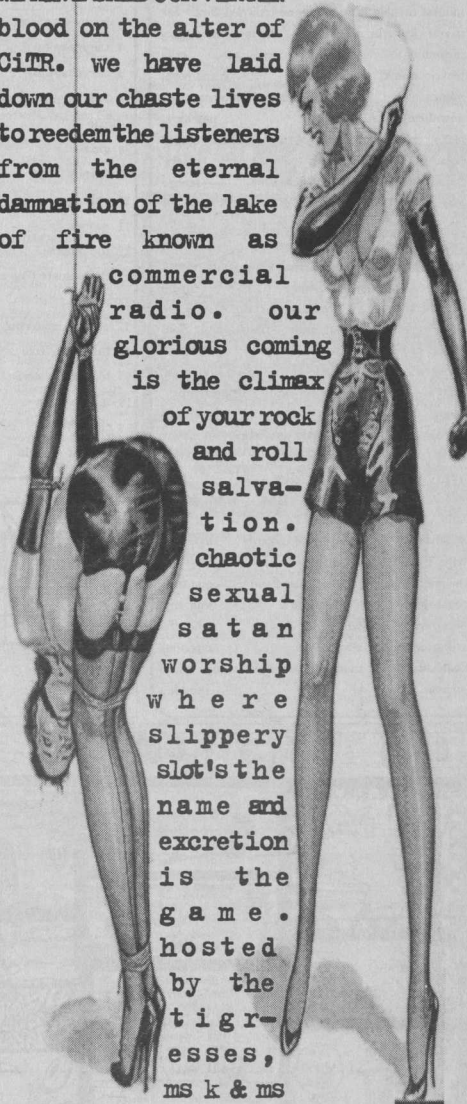
alternating thursdays 11pm-1am

WE HAVE SEED OUR VIRGIN blood on the alter of CiTR. we have laid down our chaste lives to redeem the listeners from the eternal damnation of the lake of fire known as

commercial radio. our glorious coming is the climax

of your rock and roll salvation. chaotic sexual satan worship where slippery slot's the name and excretion is the game. hosted by the tigresses, ms k & ms

C.



mar '98 LONG VINYL mar '98 SHORT VINYL mar '98 INDIE HOME JOBS

1 gaze	mitsumeru	k
2 the residents	our tired, our poor ..	ryko
3 modest mouse	the lonesome crowded west	y
4 marler city devils	self titled die young stay pretty	
5 unwound	challenge for a civilised ...	lrs
6 techno animal	demonoid grand royal	
7 nomeansno	would we be alive? alterna. tent.	
8 download	download netwerk	
9 sicko	you are not the boss of me empty	
10 polaris	polaris iglu	
11 3rd eye foundation	sound of violence	merge
12 love as laughter	#1 usa	k
13 labradford	mi media naraanja	kranky
14 gotheadsilo	share the fantasy	sub pop
15 ten yard fight	back on track equal vision	
16 dol-top	cryptic audio	swim
17 free kitten	sentimental education	krs
18 animals on wheels	designs and mistakes	ninja tune
19 saddlesores	a fistfull of hollers	empyre
20 plumbtree	predicts the future	cinn. toast
21 june of 44	four great points	quarterstick
22 eat static	science of the gods	planet dog
23 pee shy	don't get too comfortable	mercury
24 roots roundup	rootrospective	groundup
25 mary lou lord	got no shadow	sony
26 jungle	it's so fuck'n great ...	porcelain god
27 kaia	ladyman	mr. lady
28 the toasters	don't let the bastards ...	moonoka
29 tribe 8	role models for ...	alterna. tent.
30 the promise ring	nothing feels good	jade tree
31 royal trux	singles, live ...	drag city
32 bunnygrunt	jen-fi	no life
33 x-ecutioners	x-pressions	asphodel
34 belthead	transaction de novo	trance synd.
35 jurassic 5	ep	rumble

1 sarah doughter	break in a brand new ...	k
2 mart from uncle.	friends to none	lance rock
3 bunnyfoot charm	friendly sex...	punk in my vit.
4 the make up	free arthur lee	k
5 the quadrajets	real fucked up blues	360 twist
6 long hind legs	charmed im sure	punk in my vit.
7 jale	true what you say	ready to break
8 gaze	seedless	k
9 duster	transmission, flux	up
10 von zippers	hot rod monkey	screaming apple
11 run on	as good as new	matarador
12 the others	can't help but cry	360 twist
13 the primate five	nova ep	gi
14 need	jacky o lantern	outpunk
15 olivia trenor control	the giant day	drug racer
16 tullycraft/rizzo	split	harriet
17 marler city devils	the murder city ...	empty
18 melt-banana	wedge	slap a ham
19 the 1 4 5's	almost good	twist like this
20 lake of dracula	untitled	skin graft

1 jp5	fuzzyhead pills
2 dreamy angel	laundromat queen
3 the hounds of buskerville	blowin' off some steam
4 the retrade	everybody wants some
5 thirsty	water
6 the dirtmitts	amaze me
7 plumbtree	in the sink
8 snrg	she says
9 inter-mission	look out
10 blue noise fly	gravedigger
11 station a	sporty and baggy
12 the tonebursts	masters of karate
13 four food groups of the apocalypse	older nastier
14 soldier of misfortune	everybody dies
15 the spiffires	so lonely
16 prometheus	darwinism
17 ruckus	i'll give ya the finger
18 clair mel	limpy
19 dj dolly	atlantis
20 the riplits	look billy

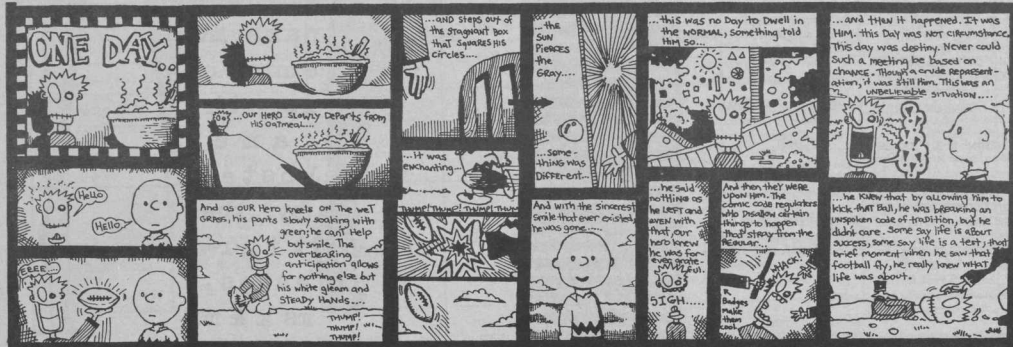


what we listened to during production week this gloomy month

veda hille (here is a picture) • love as laughter (#1 usa) • bunnygrunt (jen-fi) • nofx (punk in drubric) • kaia (ladyman) • halo benders (the rebels not in) • duster (stratosphere) • inbreds (winning hearts) • dub narcotic sound system • bedhead (transaction de novo) • the weakerthans • mary lou lord (got no shadow) •

Good Tasty Comics

by Jason da Silva



march

datebook



FRI 27 Veal, Lindsay@Railway Club; D.O.A., Pigment Vehicle, Black Market Babies, The Weakerthens, Karen Foster@Starfish Room; Loud@Western Front (part of Women In View); Indigo Swing@The Gate; Holly Cole@Vogue; KC Kelly@South Hill Candy Shop; WWF Wrestling: Shawn Michaels vs. Owen Hart@G.M. Place; Bill's Psychic Mother, Mi Novia@Pic Pub; Harvey Switched, Manray, Forget Your Face@Brickyard

SAT 28 Shweta Jhaveri and V.I.E.W.@Western Front (part of Women In View); Marcy Playground@Starfish Room; Meg Tennant@South Hill Candy Shop; David Alvarado@Sonar; Thrill Squad@Portside Room; D.O.A., d.b.s., Pigment Vehicle, The Weakerthens@Seylwynn Hall; Readymade, Bossanova, I Killed My Cat@Van Press Club

SUN 1 Veda Hille@Western Front (part of Women In View)
MON 2 Maud, Hazel Motes@Railway Club

TUE 3 The Damned@Starfish Room; Jai@Sonar; Maud, Hazel Motes@Railway Club; Garbo's Hot@Van Press Club; Days of the New, By Divine Right@Richard's on Richards

WED 4 Vancouver Welsh Men's Choir@Surrey Arts Centre Theatre

THU 5 Storm&Stress, The Beans, Gaze@Starfish Room; Megadeth, Coal Chamber@Rage

FRI 6 Spacehog, Imani Coppola@Starfish Room; Crystal Method, BT, DJ Czech@Palladium; Fury for the Sound: The Women at Clayco@Vogue; Year of the Horse:Neil Young and Crazy Horse Live@Ridge

SAT 7 Cathode Ray@Cafe Deux Soleil; threeixties, Fryer Tux@Starfish Room; Dead Model@Pic Pub; Year of the Horse:Neil Young and Crazy Horse Live@Ridge

SUN 8 CTR 101.9 FM celebrates International Women's Day ALL DAY! Year of the Horse:Neil Young

and Crazy Horse Live@Ridge

TUE 10 Hepcat, The Slackers, The Gadgets@Starfish Room; Primal Orbit@Van Press Club

WED 11 Steve Earle, V.Rays@Rage

THU 12 Surfdrusters, Mi Novia@Railway Club; Zuckerbaby, Sandbox@Starfish Room

FRI 13 Roadside Monument, Pedro the Lion, Mars Accelerator, Forecasts Farewell@Crosstown Traffic; Neko Case and The Sadies@Starfish Room; Limnos, Mi Novia, Beefy Trees@Columbia; 10 ft. Henry, Big Yellow Taxi@Gate
SAT 14 Weeping Tile@Starfish Room; Bob Wiseman, Veda Hille@Liberation Cafe, Olympia

SUN 15 Fred Penner@Museum of Anthropology, UBC; The Grapes of Wrath@Area 51; Bob Wiseman@Allied Arts Centre/Doublewide, Bellingham

MON 16 Mad Pudding@Saltspring Folk Club

TUE 17 Barra MacNeils@Starfish Room; Scorn, FM Einheit, Bagman, Not Breathing@Palladium; Mighty Mighty Bosstones, Pietastrs@Croatian Cultural Centre; Francois Houle Ensemble@Van Press Club; Spirit of the West, Barra MacNeils@Rage

WED 18 B.B. King, Kelly Joe Phelps@Orpheum

THU 19 Joe@Starfish Room; Junkhouse, Mystery Machine@Richard's on Richards

FRI 20 Big Wreck, Nickelback@Starfish Room; danielle@Studio 16; The World's Best Commercials@Ridge

SAT 21 Lisa Loeb, Tara MacLean, Dayna Manning@Vogue; EARLY: Ron Sexsmith, Bob Kemmis LATE: Grapes of Wrath, Jungle@Starfish Room; Olam@Norman Rothstein Theatre; Matthew Good Band@Palladium; The World's Best Commercials@Ridge

SUN 22 Juno Awards@G.M. Place; The World's Best Commercials@Ridge

MON 23 treble charger@Starfish Room; Chumbawamba, A3@Rage; Matt Jackson@Vogue; The Sweet Hereafter, The Hanging Garden@Ridge

TUE 24 Ken Aldcroft Trio@Van Press Club; The Sweet Hereafter, The Hanging Garden@Ridge

WED 25 UHF@Surrey Arts Centre Theatre;

THU 26 Vapourspace@Starfish Room; Dub Syndicate, Wordsoundpova@Richard's on Richards

FRI 27 Mary Lou Lord@Starfish Room

SAT 28 CTR PRESENTS HIGH LLAMAS, APPLES IN STEREO@Starfish Room; Roger Whittaker@Orpheum; "Signs of the Times"@Christ Church Cathedral
MON 30 Ninjatune tour: DJ Vadim, Herbaliser, Neotropic, Animals on Wheels, TPower, Chocolate Weasels@Sonar; Vancouver New Music's Constellation: The Harp of Rita Costanzi and the Vancouver New Music Ensemble@Vancouver East Cultural Centre; Swervedriver@Starfish Room

TUE 31 Delta 72@Starfish Room; Meathook Ensemble@Van Press Club

Special events

10th ANNIVERSARY WOMEN IN VIEW FESTIVAL
Here's your last few days to check out this celebration of the diversity in music, dance, theatre, and arts produced by the talented female-folk at Women in View. On now 'til March 1 at various venues. Info line: 604.257.1650.

HERE AND NOW: FIRST PEOPLES PERSPECTIVES, 1964-1997
March 23-April 6 is your chance to view Emily Carr's First Nations' Alumni Exhibition in the Concourse Gallery (1399 Johnston St, Granville Island). Included are works by Judy Chartrand, Robert Davidson, Bill Reid, and at least 40 more artists! Free, open 7:30am-10:00pm.

SUBMISSIONS TO DATEBOOK ARE FREE TO HAVE YOUR EVENT LISTED, FAX ALL THE RELEVANT INFO (WHO, WHERE, WHEN) TO 822 9364, ATTENTION "DATEBOOK." DEADLINE FOR THE APRIL ISSUE IS MARCH 19TH

everything you need to know about..... everywhere you need to go

The Abyss 315 E. Broadway (side entrance) 488 6219
Anderson's Restaurant 1030 Denman (West End) 684 3777
Anza Club 3 W. 8th (Mount Pleasant) 876 7128
Anis Holline 684 2787
Bassix 217 W. Hastings (at Cambie) 687 7734
Backstage Lounge 1585 Johnston (Granville Island) 687 1354
Black Sheep Books 2742 W. 4th (at MacDonald) 732 5087
The Blinding Light 256 E. Georgia (between Main & Gore) 685 3978
The Brickyard 315 Carrall St. 254 1195
Cafe Deux Soleils 2096 Commercial (the Drive) 873 1331
Cafe Vieux Montreal 317 E. Broadway (Mount Pleasant) 683 6099
Caprice Theatre 965 Granville (Granville Mall) 689 3180
Celebrities 1022 Davie (at Burrard) 669 0806
Chameleon Urban Lounge 801 W. Georgia (Downtown) 687 5007
Chon Centre for the Performing Arts 6265 Crescent Rd (UBC) 682 4629
Clui Mardi Gras 398 Richards St. 683 3757
CN Inx Theatre 999 Canada Place 681 1531
Columbia Hotel 303 Columbia (at Cordova) 683 5637
Commodore Lanes 838 Granville (Granville Mall) 669 7573
Cordova Cafe 307 Cordova (Gastown)
Crosstown Traffic 316 W. Hastings (Downtown)
Death by Chocolate 1001 Denman St. (at Nelson) 683 2201
Denman Place Cinema 1030 Denman (West End) 682 3207
Dr. Sun Yat-Sen Garden Main Hall 578 Carrall St. 682 4388
DVR 315 David (Downtown) 689 0926
Firehall Arts Centre 80 E. Cordova (at Main) 872 6719
Food Not Bombs Vancouver

Frederic Wood Theatre (UBC) 822 2678
Gorge Pub 2889 E. Hastings (downtown) 822 9364
Gastown Theatre 36 Powell (Gastown) 684 MASK
The Gate 1176 Granville (downtown) 688 8701
Good Jacket 42 Kingsway (at Main) 872 5665
Greg's Place 4584 Yale Rd. (Chilliwack) 795 3334
The Grind Gallery 4124 Main (Mt. Pleasant) 322 6057
Hemp B.C. 324 W. Hastings (downtown) 681 4620
Hollywood Theatre 3123 W. Broadway (Kitsilano) 738 3211
Hot Jazz Society 2120 Main (Mt. Pleasant) 873 4131
It's A Secret 1221 Granville St. (downtown) 688 7755
Jericho Arts Centre 1600 Discovery (Pt. Grey) 224 8007
Lo Luens 1111 Commercial (the Drive) 251 6626
Lucy's 3972 Main 885 7777
Lu-A-Fair 1275 Seymour (downtown) 685 3288
Mars 1320 Richards (downtown) 230 MARS
Maximum Blues Pub 1176 Granville (downtown) 888 8701
Mediolina 1926 W. Broadway
Mora 6 Powell (Gastown) 689 0649
Naam Restaurant 2724 W. 4th Ave (Kitsilano) 738 7151
Old American Pub 928 Main (downtown) 682 3291
Orpheum Theatre Smith & Seymour (downtown) 665 3050
Pacific Cinematheque 1131 Howe (downtown) 688 3456
Palladium (formerly Graceland) 1250 Richards (downtown) 688 2646
Paradise 27 Church (New West) 525 0371
Paradise Cinema 919 Granville (Granville Mall) 681 1732
Park Theatre 3440 Cambie (South Vancouver) 876 2747
Piccadilly Pub 630 W. Pender (at Seymour) 682 3221
Pit Pub basement, Student Union Building (UBC) 822 6273
Pit Gallery 317 W. Hastings (downtown) 681 6740
Plaza Theatre 881 Granville (Granville Mall) 685 7050
Purple Onion 15 Water St. (Gastown) 602 9442
Queen Elizabeth Theatre Hamilton & Georgia 665 3050
Raffels Lounge 1221 Granville (downtown) 473 1593

The Range 750 Pacific Blvd. South (Plaza of Nations) 685 5585
Ridge Club 579 Dunsinuir (at Seymour) 681 1625
Richard's On Richards 1036 Richards (downtown) 687 6794
Ridge Cinema 3131 Arbutus (at 16th Ave.) 738 6311
Russian Hall 600 Campbell (Chinatown) 874 6200
Scratch Records 109 W. Cordova (Gastown) 687 6355
Shadblow Centre for the Arts 6450 Deer Lake Ave. (Bby) 291 6884
Sonar 66 Water (Gastown) 683 6695
Southill Candy Shop 4198 Main (at 26th) 876 7463
Spish'd Knish 4470 Main (at 29th) 879 9017
Starfish Room 1055 Homer (downtown) 682 4171
Starlight Cinema 935 Denman (West End) 689 0096
Station Street Arts Centre 930 Station (off Main) 688 3312
St. Regis Hotel 602 Dunsinuir (downtown)
Stone Temple Cabaret 1082 Granville St. (downtown)
Sugar Refinery 1115 Granville (downtown)
Theatre E 254 E. Hastings (Chinatown) 681 8915
Thunderbird Ent. Centre 120 W. 16th St. (N. Van) 988 2473
The Tower 339 W. Hastings (downtown)
Twilight Zone 7 Alexander (Gastown) 682 8550
Vancouver E. Cultural Centre 1895 Venables (at Victoria) 254 9578
Vancouver Little Theatre 3102 Main (Mt. Pleasant) 876 4165
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MORE GREAT NEW RELEASES!

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DJ KRUSH KI-OKU CD/LP

CHOCOLATE WEASEL MUSIC FOR BODY LOVERS CD-EP/12"

TOMMY KEENE ISOLATION PARTY CD

DJ SPOOKY SYNTHETIC FURY CD-EP

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HIGH LLAMAS COLD AND BOUNTY CD/LP

JESUS LIZARD SELF-TITLED CD-EP/10"

MARY LOU LORD GOT NO SHADOW

After nine years of touring and with two EPs under her belt, **MARY LOU LORD** has finally delivered her debut full length album. Her unique brand of folk-pop has garnered much critical success and *Got No Shadow* features help from such luminaries as **Shawn Colvin**, **Elliot Smith**, **Money Mark**, **Roger McGuire**, and **Nic Saloman** to name but a few. **MARY LOU LORD** may have no shadow but the sun shines on one of the most anticipated releases of 1998. (AVAILABLE MARCH 3)

16" CD

THE HALO BENDERS THE REBEL'S NOT IN CD/LP

Built To Spill mastermind **Doug Martsch** and **K Records** head honcho **Calvin** team up once again to give us their third full length release. Snapshot pop numbers that combine the high soaring anthemic vocals of **Doug** tempered with the below the belt baritone of **Calvin** make for a lot of war no one can lose. *The Rebels Not In* because the rebel is at home listening to **THE HALO BENDERS**

16" CD 12" LP

GOOD RIDDANCE BALLADS FROM THE REVOLUTION

Looking for a new school take on old school punk? Well, look no further than Epitaph's latest party with me punker hosts **GOOD RIDDANCE**. Fifteen new songs to know and sing.

16" CD 12" LP

INBREDS WINNING HEARTS

At last the fourth full length from this well travelled dynamic duo, now on an indie label again. Thirteen strong songs with a stripped down malodorous base makes *Winning Hearts* an easy objective! **INBREDS**

14" CD



GAZE MISTUMERU

These local pop-rockers do this right thing on their debut full length on **K Records**. Like the best of the K roster, **GAZE**'s surface appearance of "jangly" innocence carries a serious and critical substance: their lyrics detail the easy movement from the personal to the political. But intelligence, awareness and sensitivity aside, **GAZE** also write catchy, memorable songs, which vary from folk-like and quiet to fast and noisy. A little fun and a little ponderous reflection. **GAZE** have much to offer.

16" CD



COLD CUT TIMBER CD-EP/12"

COLD CUT's *Timber* EP has the potential to make you feel good all over. Featuring eco-conscious remixes by the likes of **Bundy K. Brown**, **Journeymen**, video sampling by *Hexstatic* and, of course, much more, how can you go wrong? **THE COLD CUT** facts y'all!

9" CD-EP/12"



TORTOISE TNT CD/LP

No moment of this long and dearly awaited new release escapes creative development. But this close level of production craftly disappears into the intricacies of the music, emphasizing changes, themes and developments without drawing any undue attention to any technical intervention — a swift and invisible touch! And of course the music is great: more subdued, varied and mysterious than before, but with all the favourable elements that distinguish **TORTOISE** from their pop music peers and imitators. Come and get it, it's TNT and it'll blow you away! (AVAILABLE MARCH 10)

16" CD 16" 2LP



GASTR DEL SOL CAMOULEUR CD/LP

Everyone's favourite overworked brain-boxes have gone all pop. Well, almost. There's also enough of their familiar character to remain in context and continuity with past work. So don't worry, old fans, there's still a "deep-thinking" side to this new direction: they are exploring the under-recognized, smart and more than craft-like world-demanded of writing and arranging good pop music. It's not as easy and straightforward as it might seem. Pop music has its own unique set of codes and conventions, yet still draws from more formal and conventional practices; and references a history of interesting, often obsessive purveyors. Sadly, this might be their last release.

16" CD 12" LP

NASHVILLE PUSSY LET THEM EAT PUSSY

Leaving a trail of broken beer bottles and discarded clothing behind them, **NASHVILLE PUSSY** lay down the law with warm drought tanned high energy metal soaked X-rated punk and roll. Featuring ex members of **Nine Pound Hammer** and one of the hottest female guitar players to ever (dis)grace the stage, **NASHVILLE PUSSY** crank it up and spit it out before you even realize your hair is on fire and your shoes are nailed to the floor.

16" CD

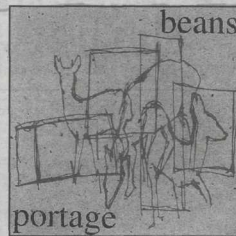
TRANS AM THE SURVEILLANCE

On yes, **TRANS AM**. Distinctly loud and raw, although carefully arranged, and always delicately executed — yeeesh, amirgh? This new record rages full-on, a little more, and then even more besides. Yup, this is a mighty, heavy rock 'n' roller, a regular hip shaker and bona fide furniture breaker. But there is a sly pop-intelligence here, and a dash of dirty electronics, that ensure many possible levels of listener satisfaction. So come on everybody, take this home, dedicate some time to it, and yell, get rowdy! (AVAILABLE MARCH 10)

16" CD 12" LP



NEW TO THE ZULU LABEL!



BEANS PORTAGE CD

This eclectic local trio sparsely trickle an infectious mix of rhythms, ditties and samples. Sixteen mini soundtracks to accompany your own cinematic Super 8 dreams. **Portage**, a passionate & haunting listen. More **BEANS** please! AVAILABLE AT ALL FINE RECORD STORES.

RECORD RELEASE SHOW

Thursday March 5, Starfish Room
Storm & Stress, Beans, Gaze
Good party action! Tix @ door.

ZULU IN-STORE PERFORMANCE

Thursday March 12, 4pm. Free BEANS for all!



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